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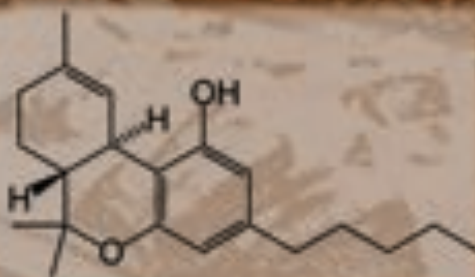
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It's not surprising that protesters have been swarming around BART stations this summer.

EDITOR'S NOTES

Tim Redmond  
tredmond@sfbg.com

August is a bad time to split town. When I left for vacation a couple of weeks ago, Ed Lee was just starting to act like a candidate in a slow-developing mayor's race. Nobody except my lunatic pal h. brown had any inkling that Public Defender Jeff Adachi would jump into the Room 200 sweepstakes at the last minute. And the Giants were three games up.

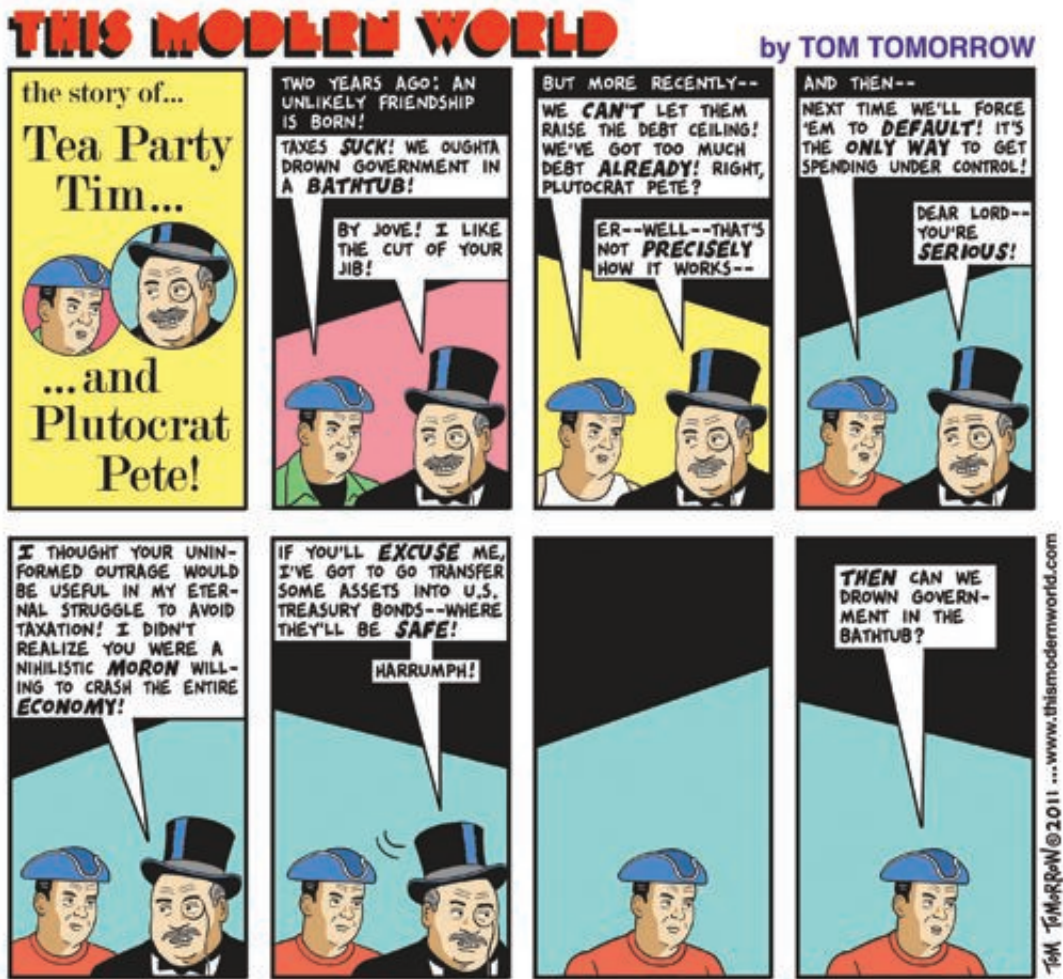
Now Lee is the clear front-runner, Adachi — a guy who defends criminals for a living — is the darling of a some anti-government conservatives, there are Avalos signs all over the Mission, and nobody knows exactly how to figure this all out.

Oh, and Arizona — which I hate (yeah, I hate the entire state, including the governor, the baseball team and the newspaper chain that's based there) — is leading the National League West.

Welcome home, I guess. The first thing I want to say about the mayor's race is that none of this would be possible without ranked-choice voting and public financing. Think about it: Five serious Asian candidates, two of them leading in the polls and at least three of them real contenders — and nobody's complaining that Adachi or Lee will "split" the Asian vote. If anything, several strong Asian candidates help each other; the supporters of Ed Lee and Leland Yee may be trashing the opposition day and night, but in the end, a lot of Chinese voters will probably still rank the incumbent mayor and the man who's been elected citywide four times as two of their three choices.

And without public financing, the race would be dominated by one or two contenders — the ones who could privately raise \$1 million or more to stay in the game.

CONTINUES ON PAGE 6 >>



# Stop cell phone censorship

**EDITORIAL** The bizarre move by BART officials Aug. 11 to shut down cell phone service in the underground train stations made headlines around the world — and for good reason. It was, Wired Magazine reported Aug 15, apparently the first time in United States history that a public agency sought to block electronic communications as a way to prevent a political protest.

It came at a time when oppressive governments around the world have been disabling cell phone and internet services to frustrate protest organizers. And it followed months of abysmally bad behavior by the transit agency, which is trying to respond to yet another dubious

BART police shooting. Civil liberties activists have issued statements of condemnation and outrage; state Sen. Leland Yee, who is also running for mayor, has called on the BART board to adopt policies preventing future shutoffs.

But the BART board has proven itself unable to properly monitor and oversee its law-enforcement operations. At this point, the state Legislature needs to step in.

It's not surprising that protesters have been swarming around BART stations this summer. The agency has a history of failing to control its police force, and when an officer shot and killed an apparently drunk man in the Civic Center station July 3, activ-

ists were fed up. BART responded badly, refusing to turn over video of the incident — and the more facts that came out, the worse the agency looked.

We understand the frustration that commuters felt when angry activists disrupted service for a brief period during the afternoon rush hour. And we understand BART's concern that further actions inside the stations could be difficult to control.

But let's remember: The BART board has never been particularly open to public input and most of its members show little interest in accountability. Over the past two decades, hundreds of people have

CONTINUES ON PAGE 6 >>

# You can't trust Ethics

By Larry Bush

**OPINION** Proposition F, a measure on the November ballot, is supposed to clean up some provisions of the law that requires political consultants to register and make disclosures about their clients and their work. It was approved by all 11 supervisors.

But Prop. F has some serious problems. For starters, it grants authority to the Ethics Commission to make any other changes it wants in the law.

As the Voter Handbook says: "A yes vote means: You also want to allow the City to change any of the campaign consultant ordinance's requirements without further voter approval."

Why should you oppose that? Because the Ethics Commission can't be trusted.

The reason San Francisco has a law forcing political consultants to register and make disclosures is because the voters demanded one. City Hall fought against it every step of the way.

Former Supervisor Tom Ammiano introduced the measure in 1996, and it won board approval. Then-Mayor Willie Brown vetoed it. Ammiano rewrote the measure 1997 to meet Mayor Brown's objections. Brown vetoed it again. And the supervisors who had voted for the law refused to vote for it again and overturn the veto.

So Ammiano and several other supervisors put the measure on the ballot. The political consultants raised a war chest to defeat it and spent more than \$100,000 in direct mail, billboards and other voter contacts.

It passed with 61 percent of the vote.

What kind of clean up does Ethics plan now on the political

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## EDITOR'S NOTES

CONT. >>

Instead, we have at least four and perhaps as many as five or six candidates who have a real chance of finishing on top. Already, the Chron and the Ex are complaining about the cost of public financing; the cost of closed elections where only those with big-business connections could win was much, much higher.

The other factor that will make this fascinating is that Lee's job just got much, much harder. He's not the amiable technocrat who comes to work early and gets the job done anymore; now he's an ambitious pol who has never had to stand up to the heat of a tough campaign. He's going to have to be a candidate, and campaign, and answer some hard questions about some of his political allies and supporters. That's not the gig he wanted in February. And I don't know how well he's going to handle it. **SFBG**

## CENSORSHIP

CONT. >>

appeared to speak at board meetings to demand a serious response to police shootings — and nothing ever happened. It took a particularly horrendous incident — a point-blank shooting of an unarmed man that was recorded on video — for the board to create even a modest police oversight program.

BART officials are trying to argue that cell phone service in the underground stations is a new service, something offered at the agency's discretion — as if BART were some sort of private café that gives its customers free wifi. But that ignores the fact that the Bay Area Rapid Transit District is a government agency, one that has no more business shutting down cell phone service than the White House does blocking a newspaper from publishing embarrassing secrets.

As a practical matter, the decision was foolish: The protesters may have been inconvenienced, but so were hundreds of others who may have been trying to make business calls or connect to family members. In political terms, it was inexcusable. Think about it: A public agency was intentionally disabling communications to prevent a political protest. That's about as

bad as it gets.

We agree with Yee that the BART board ought to set a clear policy against any future attempts to control cell phone service for political purposes. But that's not likely to happen — and it won't be enough. The state Legislature needs to pass a measure specifically banning any public agency in California from disabling or interfering with any public communications system for political purposes. We can't wait to see BART lobbyists show up and try to oppose that one. **SFBG**

## ETHICS

CONT. >>

consultant law? You can bet it won't come down on the side of greater disclosure.

In 2009, two years ago, the Ethics Commission decided to write a clean up of the city lobbyist law. Just like they want to do with the political consultant law now.

And what happened with that law?

It changed one little aspect that didn't get any real attention. It changed what is defined as a lobbyist — a person or entity who seeks to influence administrative or legislative decisions.

And what is the result?

Now the San Francisco Chamber of Commerce no longer has to file and disclose its lobbying. Neither does Lennar. Neither does the America's Cup or Larry Ellison.

All those groups had to file under the old rules.

The bottom line is that a sleeping watchdog that can't be trusted wants the right to change the laws governing political consultants — without any further oversight or public vote.

The former Ethics Commissioners who also are opposing this measure are Paul Melbostad, who served on the commission when the political consultants act was passed; Bob Dockendorff; Joe Julian; Bob Planthold; and Eileen Hansen, who just completed her term and was the only commissioner who voted against the pay-to-play rewrite.

I urge you to join them in opposing this measure. **SFBG**

*Larry Bush is the publisher of  
Citireport.com, a City Hall watchdog.*

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Supporters of Mayor Ed Lee wave signs outside an Aug. 11 debate. | GUARDIAN PHOTO BY REBECCA BOWE

## So much for civility

### Mayor's race gets interesting as barbs fly

By Rebecca Bowe  
rebeccab@sfbg.com

The San Francisco mayor's race went from a lackluster affair to a dynamic match as the Aug. 12 filing deadline drew near and two prominent city officials who had previously said they wouldn't run tossed their hats into the ring.

Mayor Ed Lee's Aug. 8 announcement that he'd seek a full term prompted several of his opponents to use their time onstage at candidate forums to decry his reversal and question his ties to the moneyed, influential backers who openly urged him to run. Several days later, Public Defender Jeff Adachi's last-minute decision to run for mayor signaled more tension yet to come in the debates.

At this point, eight current city officials are running campaigns for higher office, and the dialogue is beginning to take on a tone that is distinctly more biting than civil. Adachi, who had not yet debated onstage with his opponents by press time, told reporters he was running

because he wanted "to make sure there's a voice in there that's talking about the fiscal realities of the city."

Adachi authored a pension reform ballot measure that rivals the package crafted by Lee, labor unions, and business interests (see "Awaiting consensus," May 31, 2011). At an Aug. 11 candidate forum hosted by the Alice B. Toklas Democratic Club and the San Francisco Young Democrats, all of the top-tier candidates who were present indicated that they would support Lee's pension reform measure and not Adachi's.

"The reforms that I have championed are reforms that are absolutely needed, along with action," Adachi told reporters moments after making his candidacy official. He added that after watching the mayoral debates, "I became convinced that either the candidates don't get it, or they don't want to get it."

Those fighting words will likely spur heated exchanges in the months to come, but until Adachi's entrance into the race, it was Lee who took the most lumps from

opponents. Even Board President David Chiu, a mayoral candidate whose campaign platform is centered on the idea that he's helped restore civility to local government, had some harsh words for Lee during an Aug. 11 mayoral debate.

"I do regret my decision to take Ed Lee at his word when he said he would not run," Chiu said in response to a question about whether he regretted any of his votes. He also said his first interaction with Lee after the mayor had announced his candidacy was "a little like meeting an ex-girlfriend after a breakup."

Lee, whose pitch on the campaign trail features a remarkably similar narrative about transcending political squabbling in City Hall, became the target of boos, hisses, and noisemaker blasts when a boisterous crowd packed the Castro Theater for an Aug. 8 candidate forum. He received one of the most forceful rebukes from Sen. Leland Yee, an opponent whom Lee supporters are especially focused on defeating.

"Had the mayor said that he would in fact run, he may not have gotten the votes for interim mayor," Yee said. "Will you resign from your post," he asked, challenging Lee, "in order to then run for mayor?" Days

later, Yee had developed a new mantra about throwing power brokers out of City Hall instead of "wining and dining with them."

Yet Lee said his decision to enter the race wasn't because of the push from his backers, but because of how well things have gone during his brief tenure in Room 200. "Things have changed at City Hall, particularly in the last seven months," he told reporters Aug. 8. "And because of that change, I changed my mind."

In yet another twist, former Mayor Art Agnos — whom progressives had looked to as a potential appointee to the vacant mayor's seat back in December, before Lee was voted in to replace former mayor and Lieutenant Governor Gavin Newsom — delivered a surprise endorsement of City Attorney Dennis Herrera shortly after Lee declared. The decision was particularly significant since Agnos first hired Lee to serve in city government, and has a long history of working with him.

"[Herrera] is an independent person who will empower neighborhoods ... and won't be beholden to power brokers," Agnos said. He also told the Guardian he wasn't surprised that Lee had opted to run, given the role former Mayor Willie Brown and influential business consultant Rose Pak had played in orchestrating Lee's appointment.

"Anybody who is an astute political observer saw the signs from the very beginning," Agnos said. In response to a comment about his unique vantage point as a would-be caretaker mayor, he said, "I would've kept my word and not run for reelection."

Intense focus on Lee's flip-flop, and on the Progress for All-backed "Run, Ed, Run" effort that was the subject of an Ethics Commission discussion that same week, stemmed at least in part from the threat the incumbent mayor represents to other candidates. A CBS 5-SurveyUSA poll suggested he became an instant front-runner.

Yet questions about "Run, Ed, Run" — some raised by observers unaffiliated with any campaigns — also served to spotlight the candidate's longstanding ties with backers closely connected to powerful business interests that stand to lose

CONTINUES ON PAGE 10 »

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#### POLITICS

- Tim Redmond, Steven T. Jones, and Rebecca Bowe on Adachi's mayoral bid
- America's Cup not green enough, say environmentalists
- Full coverage of the BART protests



#### NOISE

- Hack attack: the soundtrack (courtesy of DJ Nebakaneza)
- Emily Savage conjures up her favorite moments at Outside Lands
- Z-Trip, De La Soul, Nosaj Thing, and Daddy Kev on the same bill? Oh yeah.



#### PIXEL VISION

- GAPA 23 Runway fashions are anything but a drag
- Appetite: Virginia Miller samples wax moth larvae tacos
- Is Sixth Street's amazing D.A. Arts project doomed?

#### SEX SF

- 3-D porn -- at least the Chinese kind — isn't coming to SF anytime soon
- A guide to this week's upcoming hot and sexy events

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## Mayor CONT.

big if their links to city government aren't preserved.

Retired Judge Quentin Kopp issued an open letter to District Attorney George Gascón Aug. 1 urging him to convene a criminal grand jury to investigate whether illegal and corrupt influencing had occurred when Pak — a close friend of Lee's and a key driver behind the "Run, Ed, Run" effort — reportedly recruited executives of Recology to gather signatures urging Lee to run.

I do regret my decision to take Ed Lee at his word when he said he would not run.

- Sup. David Chiu

Recology, which handles the city's waste, was recently awarded a \$112 million city contract, and Lee's scoring of the company and recommendation to raise rates in his previous capacity as city administrator benefited the company. Brown received substantial campaign donations from Recology in previous bids for mayor. Kopp is the coauthor of a ballot initiative asking San Francisco voters if the company's monopoly on city garbage contracts should be put out to bid.

"A criminal grand jury is vital in order to put people under oath and interrogate them," Kopp said. "They would put Willie Brown under oath, put Pak under oath, put [Recology President Mike Sangiacomo] under oath, put [Recology spokesperson Sam Singer] under oath ... That's the course of action that should be pursued by this."

Although Kopp told the Guardian that he hadn't yet received a response from Gascón, DA candidates Sharmin Bock, Bill Fazio, and David Onek nevertheless seized the opportunity to publicly and jointly call for Gascón to recuse himself from any investigation into Progress for All. Gascón has a conflict of interest, they argued, since he reportedly sought Pak's advice when decid-

ing whether to accept Newsom's offer to switch from his previous post as police chief to his current job as top prosecutor.

The Ethics Commission determined unanimously Aug. 8 that the activities of Progress for All, the committee that was formed to encourage Lee to run, had not run afoul of election laws despite director John St. Croix's opinion that it had filed improperly as a general purpose committee when it ought to have been a candidate committee, which would have placed caps on contribution limits.

"The Ethics Commission has spoken, and they've supported our position," Progress for All consultant Enrique Pearce of Left Coast Communications told the Guardian.

St. Croix did not return Guardian calls seeking comment, but an Ethics Commission press release included a caveat: "Should facts surface that coordination occurred between Mayor Lee and [Progress for All], such allegations will be investigated under the Commission's enforcement regulations."

At a Lee support rally organized by his official campaign team on Aug. 11, volunteers who arrived with "Run, Ed, Run" materials produced by Progress for All were told they could not display those signs and T-shirts; the same people were on a first-name basis with one of Lee's campaign team members.

Pressed on the question of whether there was any coordination between agents of Progress for All and Lee, Pearce said the Ethics Commission discussion had focused on whether Lee had been a candidate. "Whether or not he's a candidate has nothing to do with whether or not he has dinner with Rose [Pak]," Pearce noted. He insisted that there had not been coordination, and that the efforts to encourage Lee to run and to support Lee as a candidate were totally separate.

Sup. John Avalos, who is running for mayor on a progressive platform, recalled at an Aug. 8 candidate forum how things unfolded when Lee's name first came up as an appointee for interim mayor.

Avalos reminded people that he had called for postponing the vote back in December because he hadn't even had a chance to sit down and meet with Lee, who was in Hong Kong at the time. With behind-the-scenes deals orchestrating his appointment, Avalos said, "We saw City Hall turning into one big back room." **SFBG**

## NEWS



## ALERTS

By Oona Robertson  
alert@sfbg.com

### SATURDAY, AUGUST 20

#### Resist police violence

In August 2001, Idris Stelley was shot numerous times and killed by police in the Metreon Center, the first of two killings in the San Francisco movie theater and shopping center. August 20th marks Idris Stelley's birthday, and a performance event will be held in his honor. The goal of this music and spoken word event is to launch a movement of activists, city officials and mayoral candidates holding police accountable for this and other killings. 2-5 p.m., free  
City Hall steps  
1 Dr. Carlton B. Goodlett Place, SF  
www.facebook.com/event.php?eid=232070290152355

### TUESDAY, AUGUST 23

#### Mayoral Arts Forum

The 2011 Mayoral Arts Forum is a chance to meet mayoral candidates, hear their platforms on arts-related issues, and discuss the future of the arts in San Francisco. The candidates will discuss the impact of the arts on our education, community, and economy. Michael Krasney of KQED will moderate the forum, and eight mayoral candidates will be attending, including John Avalos, Leland Yee, David Chiu and Dennis Herrera. 6-7:30 p.m., registration required, free  
Yerba Buena Center for the Arts Novellus Theater  
700 Howard St., SF  
www.sfartsforum.org

#### Muni reform panel

Reset San Francisco, an organization affiliated with mayoral candidate Phil Ting that is trying to create an agenda for the city, is holding a panel where experts will discuss how to improve the public transportation system. Ting will participate in the discussion of Muni's service cuts, fare hikes, and inaccessibility. In July, Muni increased the price of bus passes and cable car fares, affecting both tourists and residents. 6:30-9 p.m., free  
San Francisco Country Fair Building  
1199 9th Ave., SF  
www.reset-sanfrancisco.org

### WEDNESDAY, AUGUST 24

#### BART open house

The aging BART cars may soon be replaced by a newer generation, and the public is invited to take part in their transformation. BART is inviting residents to explore new "Fleet of the Future" train car designs and submit ideas and feedback. The new designs are striving to be more modern, comfortable, and easier to clean. See the three BART interior car concepts, one exterior concept and a video simulation of the new trains. 12-1:30 p.m., free  
SPUR Urban Center  
654 Mission, SF  
(415) 781-8726  
http://www.bart.gov/about/projects/cars/ **SFBG**

Mail items for Alerts to the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 437-3658; or e-mail alert@sfbg.com. Please include a contact telephone number. Items must be received at least one week prior to the publication date.

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At Ritual Roasters, the coffee comes direct from the farm (left) and is roasted in San Francisco by workers like Kaleena Stoddard.

FARM PHOTO BY MASUMI PATZEL. ROASTERS PHOTOS BY OONA ROBERTSON.

# Fairer trade?

Local coffee houses bypass Fair Trade, working directly with growers to get them more money

By Oona Robertson  
news@sfbg.com

Many people will pay more for a cup of coffee if a significant amount of that money goes to the people who grew its beans, helping improve their lives and communities. That's the idea behind Fair Trade coffee.

But Fair Trade may not be as lucrative for coffee farmers as people are led to believe, and uncertified San Francisco roasters such as Four Barrel, Ritual Roasters, and Blue Bottle appear to be making more significant impacts on the growers they buy from.

Fair Trade, which once was just a name for ethical commerce and an idea to fairly pay the farmers growing our food, is now a trademarked term owned by TransFairUSA, based here in the Bay Area. To label their coffee with the Fair Trade certification, coffee farmers must buy into the system and abide by strict standards set by the cooperatives that oversee their production.

Although Fair Trade coffee sells at significantly higher prices than generic coffee, the coffee producers often don't see the majority of the increased profits. That's because all the parties involved in the system take shares of that increased price.

"The buyer buys the coffee at a hiked price, assuming the price is trickled down to the farmer, but it isn't," says Masumi Patzel, a political scientist who made a recent research trip to the coffee farms of Guatemala. "The people who are benefiting from Fair Trade are the exporters."

The coffee producers only receive a fraction of the final cost of the coffee, says Patzel, and her research has

shown it hasn't done much to improve conditions in coffee-growing communities.

"What are these farmers going to do? How are they going to feed their families?" she asks.

Patzel says that in Guatemala, a country of mostly farmers and peasants, more than half of all personal income is spent on food (compared to about 20 percent in the U.S.), food prices have risen 80 percent in the last 10 years, and nearly half the population suffers from malnourishment.

Buying into the Fair Trade system and switching to the monitored system of growing coffee can be costly for the Guatemalan farmers who are struggling to get by. "They are just not making the cut," she says, noting that on the farms she visited, farmers only drank instant coffee because they couldn't afford the coffee they grew.

Yet TransFairUSA spokesperson Stacy Geagan Wagner says Fair Trade has helped farmers. "Fair Trade is essentially an agreement between producers, industry and consumers," she says. "Fair Trade agrees to pay a fair price for the products."

At FairTradeUSA, the TransFairUSA division that oversees the label, that "fair price" comes to at least \$1.40 per pound of coffee beans, with an added 20-cent community development premium given to the farmers and a possible 30-cent organic incentive.

"Essentially the farmers always get higher than market price," Wagner says, "because they get the premium, the organic incentive and the minimum price."

However, the International Coffee Organization's most recent composite had the average world-

wide coffee price at \$2.15 per pound, higher than the Fair Trade price. To work with the ever fluctuating coffee market, Fair Trade coffee farmers are either paid the Fair Trade minimum of \$1.40, or the current market price, whichever is higher.

"The Fair Trade minimum covers the cost of sustainable production," says Wagner, "so they don't starve to death when the market crashes."

Some of San Francisco's most popular coffee roasters have chosen to buy their coffee directly from the farms that grow it, bypassing the Fair Trade system and paying the farmers significantly more while forming a strong relationship between producer and roaster. Without the middlemen, there is suddenly a smaller separation between the farmer growing the coffee and the consumer purchasing it.

I saw that illustrated on my recent visit to the Ritual Roasters facility where roasters convert raw beans procured worldwide into aromatic coffee. As I was drinking a cup of very fresh coffee, owner Eileen Hassi showed me pictures of the exact farm where my coffee had been grown.

She had made a recent trip to this Costa Rican coffee farm, and taken pictures of the farm, the processing facilities, and the owners. It is this visible connection, as well as high quality coffee, that contribute to the growing popularity of some San Francisco independent roasters.

Local roasters Ritual, Four Barrel and Blue Bottle Coffee Co. follow this model of buying coffee directly from the producers and forming beneficial relationships. Some roasters call this direct trade.

"For me, it's the only way to get the best quality coffee and the only way that you can continue to get the best coffee is to pay good money for it," says Four Barrel owner Jeremy Tooker. "If you pay your pickers better then they pick better coffee."

Hassi believes that the cost of coffee will continue to increase because of a volatile, heavily fluctuating market, increased consumption,

and global warming causing some places to lose their capability of producing coffee.

"If all of us in the developed world want to keep drinking coffee," she says, "we need to get used to paying a lot more for it."

James Freeman, owner of Blue Bottle Coffee Co., says he believes there's a place for Fair Trade. "It's a certification and, like all certifications, there's the pluses and the minuses," he says. Yet his coffee is uncertified and purchased directly from producers and organic cooperatives. "The cheapest we buy coffee for is probably two, two-and-a-half times the fair trade minimum," he says. "In a way it's better for fewer farmers, but at least it's better."

Wagner disputes several San Francisco roasters' claims that the \$3-\$4 minimum price they pay is double Fair Trade's. "The market has been over \$3 on many occasions in the past year," she says, reiterating FairTrade's policy to pay producers either the Fair Trade minimum or the market price. "So to say you're paying double the fair trade minimum without knowing what is going on that is actually you distorting the information...We love people's efforts to trade more directly with farmers, but we do not appreciate spreading misinformation about Fair Trade. That doesn't help anyone."

Fair Trade's popularity stems from its altruistic image, and to lose this image through "misinformation" might do damage to its popularity. But challenging people's assumptions about Fair Trade could help raise its standards, which Patzel says need to be "upgraded and improved".

"It is my belief," she says, "that the FTA [Fair Trade Association] and other certifying entities may want to consider how to improve the Fair Trade calculator, ensuring that it is not the exporters that are making the majority of the income and instead, increase the wealth distribution starting at the very base and bottom of the pyramid, not in the middle."

Even Wagner concedes, "We've

made significant impact but we can do more."

Patzel says Fair Trade farmers may not even be treated better than convention coffee farmers. "Just because a farmer is producing Fair Trade coffee does not mean — not at all — that they are being treated better than farmers who are not. It depends on what kind of relationship they have with the producer," she says. "It really is a case by case basis."

Gilbert Ramirez has been working to run a cooperative in Costa Rica for 25 years that is 70 percent Fair Trade. For him, the monetary increase between Fair Trade and conventional coffee is 15-20 percent.

"But if we're taking into account the added value, I'd say that we get 50 percent more in added value when we work through Fair Trade," says Ramirez. "There's a long list of things we consider added value, and the largest added value Fair Trade allows us is knowledge."

Ramirez says he believes that Fair Trade has significantly helped his community. "Farmers are happy in Fair Trade because it's a model that respects them. And it's a model that gives farmers a guide on how to develop themselves better."

In 2010 his cooperative received \$8 million in premiums to invest in the community. And yet he says, "The situation is a bit difficult because the cost of living has gone up a lot. In Costa Rica, there's a higher cost of living than in other countries. We have a really high tax environment in Costa Rica, and also really low production so it doesn't allow the country to have a lot of economic development."

In the end, consumers can choose to buy a pound of Peet's Fair Trade Coffee for \$15.95, or a pound of Ritual's Los Crestones coffee for \$22.50 and know that it was produced in Costa Rica by Grace Calderón Jiménez before I probably watched it being roasted here in San Francisco. **SFBG**

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By Steven T. Jones  
steve@sfbg.com

**CANNABIS** Most marijuana sold in Bay Area dispensaries is grown indoors, where the ability to precisely control conditions creates the kind of buds

— strong, dense, crystal-covered, fragrant, beautiful — that consumers have come to expect. But that perfection comes at a high price, both financially and environmentally.

So some local leaders in the medical marijuana movement have begun to nudge the industry to return to its roots, to the days before prohibition and the helicopter raids of the Campaign Against Marijuana Planting chased the pot growers indoors. They say it's time for California to start growing more of its cannabis outdoors again, in the soil and sunlight, just like the rest of the state's crops.

Growers have long known how inefficient it is to grow indoors. All they need to do is look at their huge monthly energy bills. Between the powerful grow lights, constantly running air conditioners, elaborate ventilation systems, pumps and water purifiers, and heaters used for drying and curing, this is an energy-intensive endeavor.

But a widely circulated study released in April — “Energy Up in Smoke: The Carbon Footprint of Indoor Cannabis Production” by Evan Mills, a researcher with Lawrence Livermore National Laboratory — revealed just what a huge cumulative toll the practice was taking on California and the planet.

It found that indoor pot production accounts for about 8 percent of California household energy use, costing about \$3 billion annually and producing about 4 millions tons of greenhouse gases each year, the equivalent of 1 million automobiles. Producing one joint was the equivalent of driving 15 miles in a 44 mpg car.

“The emergent industry of indoor Cannabis production results in prodigious energy use, costs, and greenhouse-gas pollution. Large-scale industrialized and highly energy-intensive indoor cultivation of cannabis is driven by criminalization, pursuit of security, and the desire for greater process control and yields,” Mills wrote in the report's summary.

Yet while opponents of marijuana seized on the report to condemn the industry, proponents say there's



Indoor (Purple Kush, left) and outdoor (Big Buddha Cheese): It's getting harder to tell the difference.

PHOTOS COURTESY SPARC

## Green buds

Environmental cost of growing indoors is luring the marijuana industry back into the sunshine

a very simple solution to the problem: grow it outdoors. And with the artisanship and quality in the fields and greenhouses now rivaling that of indoor buds, the biggest barriers to moving most marijuana production outdoors are federal laws and the biases of pot consumers.

“There's a misconception out there that indoor is better marijuana than outdoor, but we don't think that's true,” Erich Pearson, who runs the San Francisco Patient and Resource Center (SPARC) dispensary and sits on the city's Medical Cannabis Task Force. “Marijuana is a plant that came from the earth and that's where we should grow it, just like our food.”

### INDOOR VS. OUTDOOR

There are definitely some benefits to growing indoors, beyond just the ability to hide it from the prying eyes of law enforcement. The grow cycles are shorter, allowing for multiple harvests around the year. The generally small operations and precise control over growing conditions also tend to produce the best-looking buds, which command the highest prices and win the top prizes in competitions.

Kevin Reed, who runs Green Cross — a venerable medical marijuana delivery service that works

closely with an established group of growers — told us there are several reasons why indoor buds have dominated the marketplace.

“The most important factor is local laws and regulations and the enforcement of those various laws. A second factor is space and climate — obviously outdoor cultivation will flourish in some places better than other. And, a final factor is sustainability of the market; indoor cultivators can produce crops on a year-round basis, providing some stability in the market over the long-term, especially in the event of crop failure or other unforeseen and unexpected disasters,” Reed told us.

Yet he also said, “If cultivated correctly and with care, there should be no difference between the same strain grown in- or outdoors.” And he said that from an environmental standpoint, outdoor is clearly superior: “So far as environmental factors are concerned, there is little doubt in my mind that outdoor cultivation is kinder to Mother Earth.”

Wilson Linker, with Steep Hill Laboratories, Northern California's largest tester of medical marijuana, said that outdoor plants generally have more vegetative growth because of the longer light cycles, meaning that “indoor tests generally higher in cannabinoids, with THC [marijuana's

main psychoactive compound] in particular.”

But he and other marijuana experts also say that the quality of the buds ultimately depends on a wide variety of factors, from the strain used to the expertise of the cultivators to the time and care taken by the trimmers.

“I've seen outdoor that can compete with the best indoor strains,” said David Goldman, who runs San Francisco's Americans for Safe Access (ASA) chapter, sits on the city's Medical Marijuana Task Force, and is active in rating the various dispensaries and pot strains in terms of quality, using magnifying glasses to investigate the trichomes and other characteristics. “I would match the best outdoor I know up with anybody's indoor, any day.”

Even when indoor buds look better, Pearson said, that doesn't mean they are better. Looks can be deceiving, he said, noting how local consumers now accept that those perfect-looking, genetically modified apples and tomatoes in the store aren't as tasty or good for you as their ugly, organic counterparts.

“It's not all about appearance,” he said, noting that marijuana grown in the sunshine is more robust and complex than its indoor cousins.

“We're starting to find [outdoor]

strains that were scoring just as high as indoor,” says Rick Pfrommer, the purchasing manager for Oakland's Harborside Health Center.

And that's especially true when the cannabis is grown in greenhouses, where it gets natural sunlight but growing conditions can be controlled better than in the fields.

“Greenhouses can attain a level of cosmetic attractiveness that is right up there with indoor,” Pfrommer said.

“There are a lot of products coming out of greenhouses that even trained eyes can't tell the difference with [compared to indoors],” Linker said. “Greenhouses are the future.”

Or at least they might be the future if there is a change in the federal laws, which still view any marijuana cultivation as a crime — which is why indoor grows flourished in the first place.

### LINGERING PROHIBITION

Rising demand for medical marijuana has created some regulatory pushback, even in pot-friendly San Francisco, where the Department of Public Health announced earlier this year that it wanted to create a registry of growers that work with the dispensaries in order to weed out the illegal growing operations.

“In the last few years, there's been a proliferation of both illegal and legal cultivators,” Dr. Rajiv Bhatia, San Francisco's environmental health director, told us earlier this summer. “We're asking for this information to try to steer them back toward legal cultivation.”

Reed, Goldman, and other industry representatives strongly condemned the move, mostly on the grounds that creating lists of growers could subject them to federal prosecution, so the idea was shelved for now. But Bhatia said the problem remains, and in San Francisco, it's a problem created largely by the demand for cannabis grown indoors.

But allowing for a more widespread conversion to sustainably grown marijuana will require a relaxation of the federal enforcement to allow for more land cultivation and the development of high-tech greenhouses.

“A lot of that rests in the hands of law enforcement,” Pearson said.

But it isn't just the cops. Consumers are also supporting indoor grows.

### SUPPLY AND DEMAND

Pfrommer said there are many factors that influence whether customers choose indoor or outdoor, or

CONTINUES ON PAGE 18 »



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CANNABIS

You can get with this...: Rosa Rodriguez' Sweets Collection edible gelatin art, snaggable at this week's Street Food Festival.  
PHOTO COURTESY OF LA COCINA



# Munchies

By Caitlin Donohue  
caitlin@sfbg.com

**HERBWISE** There will be things at this weekend's Street Food Festival that you will want to eat. Oh yes, very much so. And damn if there won't be things that you will want to look at — and then eat.

One of these things will be Rosa Rodriguez' Sweets Collection gelatin desserts: small, sweet cups in which three dimensional flowers bloom, taunting you to stick a spoon in them. I will take them over designer cupcakes any day.

Rodriguez, who now lives in the Mission with her two daughters, is from the Mexican state of Durango. There, large gelatin molds traditionally bloom at birthdays, baby showers, and wedding parties; red roses and yellow zinnias made of condensed milk curling prettily around the faces of happy couples and beaming little girls. When I asked her via email about her San Francisco customers' most common reaction to her wares, she said it is uncertainty. "They ask if they can eat the flower, or if it's plastic."

A La Cocina street food incubator program graduate, Rodriguez will be in the heart of the Mission this Saturday, along with the rest of the sweet and savory offerings of the Street Food Festival's 60-some vendors. She'll be selling "fanciful jello shots" at the festival's bars on 23rd and Folsom streets, and her more family-friendly concoctions at a stand of her own on the same intersection.

Saturday will entail a lot of eating, and a lot of gawking at fanciful

jello shots, and for these reasons alone the day will go very well if you are really, really stoned.

But ingesting marijuana before the Street Food Festival is a delicate matter. After all, the third year of the event will be the biggest yet, its girth spanning eight blocks of Folsom Street, plus parts of 23rd, 25th, the Cesar Chavez Elementary School parking lot, and the Parque de los Niños Unidos.

In past years, massive crowds have marred the day for many an avid snacker — the lines, my friend, the lines. This year La Cocina is hopeful that the vast expansion of the event will stem the tide — but nonetheless it would not do to have agoraphobia derail you just as you are reaching the front of the line at the Kasa booth.

Luckily, there are plenty of San Francisco souls that geek out tailor-making THC regimens for situations like these. I placed a call to one such place humans like this congregate: the San Francisco Patient and Resource Center, winningly acronym-ed SPARC. It just received our Best of the Bay reader's poll award for Best Cannabis Club and it's well known for having an extensive selection of in-house strains. It seemed like a fine place to start out.

Nick Smilgys, who has served as the club's marketing director for over a year now, had two words for me: blackberry kush. Then he had some more. The kush — which he says is traditionally cultivated in Pakistan and India, but happens to be one of SPARC's signature strains — is a deep-green indica that'll make you hungry as hell, ready to take on all those Indian burritos and handmade huaraches.

CONTINUES ON PAGE 18 »

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## Herbwise CONT.,

Smilgys says the blackberry buds create “good well being” in their ingester, and result in a nice body high. Of course, he cautions, medicines will have differing effects on different patients.

But if you're not careful with the blackberry, it could keep you from your improbably edible jello flowers. (Smilgys employed the term “couch lock” to describe a potential blackberry kush effect.) If you're prone to getting paranoid, he counsels medical marijuana patients to look for a sativa-indica hybrid that tilts to the indica side of things for a more tranquil, crowd-ready high.

Be brave friends, eat the flower. **SFBG**



**... And you can get with that: Blackberry kush, which we hear goes great with street treats.** | PHOTO COURTESY OF SPARC

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## Green buds CONT.,

what he calls the “bag appeal” that causes customers to zero in on one strain among the 40 or so that can be offered at one time.

Generally, indoor grows are smaller operations, allowing greater care in the tending and processing of the buds, whereas outdoor grows usually produce large crops harvested all at once, “so frequently people won't manicure it as well,” Pfrommer said.

Smell is another big factor, Pfrommer said, and that's one area where he thinks outdoor actually has an advantage. “Outdoor generally has a more pungent smell,” he said. “Cannabis is very sensitive to the environment, so it can pick up elements from the soil, the wind, and the surroundings. It picks up different qualities.”

For that reason, he also said, “I personally find outdoor to taste better when it's grown well,” comparing it to the subtle qualities that various appellations can give to fine wines.

The final factor is price, and that's one area where outdoor has a distinct advantage. SPARC is currently selling quarter-ounces of greenhouse-grown Big Buddha Cheese with a THC content of more than 17 percent for just \$70. And when the buds from open outdoor fields arrive this fall, they'll be as low as \$50.

“This,” Pearson said, holding up a beautiful bud of greenhouse-grown Green Dragon, “was grown at a fraction of the cost of indoor and it's outstanding.”

“That's why indoor sells for so much more,” Goldman said, “because

it costs so much more to grow.”

So if outdoor cannabis is cheaper, better for the environment, less risky for the industry, and just as good, why are the indoor stains still so much more popular?

“You're looking a 20-plus years of indoor being the standard,” Pfrommer said, noting that the hardest part of creating a more substantial changeover in people's buying habits is their expectations.

He said Harborside started offering more outdoor strains three years ago, “but the market wasn't responding as strongly.” In other words, people still preferred indoor.

Yet things are changing, prompted partly by the Mills study. “That was what kicked off this latest round,” Pfrommer said. “There is a small but growing awareness among the regular marijuana consumers about the costs of growing indoors... The consciousness is starting to shift, but it'll be slow, probably over the next two seasons.”

Harvests usually take place during the full moons in September and October, after which they are cured and processed for about four weeks, finally coming to market around Thanksgiving.

“It's mostly an education process,” Pfrommer said. “We're going to have a vigorous push around harvest time this year.”

“We're trying to transition completely to outdoor because the environmental toll is less, the cost is less, the yield is higher, and our testing is showing that the quality is just as good,” said Nick Smilgys, who has done both marketing and purchasing at SPARC. “It just makes more sense to grow it outdoors.” **SFBG**

# food + drink

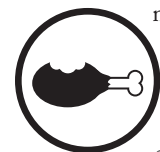
Pizza maestro Antonio Mangieri (right) has created a pizzeria in his own image. Una Pizza Napoletana is hip, forward — and plays by its own rules. | GUARDIAN PHOTO BY RORY MCNAMARA



## Uncut

By Paul Reidinger  
paulr@sfbg.com

**DINE** If food is art (probably not, by the way), then Una Pizza Napoletana is probably the closest thing we have to a food-art installation.



This phrase, “art installation,” isn’t exactly euphonious. You install mufflers and software, and (if you’re the new head coach of the 49ers) the West Coast offense. You install a new dishwasher. Art, whatever it may or may not be, deserves a more supple verb.

Picture a white cube with high walls, mostly bare except for white tile wainscoting (rather restroom-y, I thought, but most likely practical). At the center behind the glass podium, a pizza oven of turquoise tiles like a huge Navajo artifact recovered from an archaeological dig. The space, on a nondescript SoMa corner, looks like one of the art galleries you might find in the western reaches of Chelsea, in the part of New York City where the avenues are a little wider, the buildings less tall, and the city feels not quite so breathlessly compacted.

Una Pizza Napoletana’s crowd fits the space: it’s youthful and knowing, ritualistically peering into smart phones, willing to wait

for a table at a place that is so plainly and peculiarly happening. Young people don’t want to miss out, it’s their greatest fear.

What they will find missing here is anything other than pizza. That is the menu: pizza in five versions, no substitutions, no polluting table-side condiments like oregano or chili flakes (but salt and pepper, in demure shakers). That is all. No side dishes, soups or salads, no *fritti misti*, no pastas or roasts. The pizza isn’t sliced for you either; it’s uncut, we might say. *Seinfeld* had the Soup Nazi (not to mention that lunatic mohel), and we have this.

The maestro of this remarkable production, Antonio Mangieri, can be observed behind the podium manning the oven, wielding his long-handled peel like a medieval knight with a lance. He could be a mime, a figure of soundless kinesis: he stretches, he thrusts, in goes a pie, out comes another, on goes a drizzle of olive oil from his copper urn and a handful of fresh arugula.

It’s hard not to watch his act, because he’s at the very center of things. Also, you’re likely to be quite hungry and wondering if the pizza he’s lifting from the oven might be headed for your table. If it is, you’ll be happy, because the pies, despite their stark lack of trappings are worth waiting for and even suffering (a little) for.

The heart of any pizza is the crust, and UPN’s crusts deserve the ultimate compliment: they could stand on their own, without any toppings at all. They have a slight thickness and focaccia-like sponginess that cuts against current cracker-crust vogue, and they taste quite distinctly of sourdough. It is rare in my experience that pizza crust, even in good pizzerias contributes flavor. Mostly one is attentive to, and grateful for, texture (chewy? crispy?) and the structural question of whether or not the points droop. UPN’s did droop for us a little, but that was probably because we were hacking our way through them haphazardly, so the pieces weren’t symmetric.

Another factor in the droopiness would likely be that the pies are generously laden with toppings. You don’t get a dusting of this and a few gratings of that. These pizzas are loaded. The bianca (\$20) for instance, was fitted out with extra-virgin olive oil, garlic, sea salt, at least a dozen thumbs of buffalo mozzarella, and plenty of basil leaves which interestingly accompanied the rest of the pie into the oven rather than being put on after the pie had baked — and were accordingly blistered. Basil’s flavor can withstand rougher handling than that of most other herbs (you can keep pesto made from your summer surplus frozen for months without having it go flat), but I did think that in this case the high heat had diminished the

leaves’ fragrant, peppery bite.

The Ilaria pie (\$22) by contrast was strewn with fresh arugula leaves, but these were aftermarket add-ons and had not been asked to face a 900-degree Fahrenheit oven. As a result they retained their fresh, nutty flavor, but they also were not well-integrated with the rest of the toppings. Instead they amounted to a mat laid over their accompaniments — a kind of roof to the crust’s floor. Those other toppings included extra-virgin olive oil, sea salt, cherry tomatoes, and smoked mozzarella. I thought the last would be the dominant flavor — smoked anything often asserts itself over other ingredients in the vicinity — but it was mild and muted here.

Service is excellent, and a brief wine list offers several unusual, pizza-friendly Italian bottlings in both red and white by the glass. But I noticed quite a few bottles of Moretti beer on nearby tables, too. If beer matches up with almost any food, then pizza — more than almost any other food — matches up with practically any drink euphoric in nature. **SFBG**

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# Cluck and shuck

By L.E. Leone

le.chicken.farmer@gmail.com

**CHEAP EATS** Beignets have cheese in them. Boudin does not have rice. Andouille is made of tripe. It's not the least bit spicy. I'm

learning a lot in France, and one of the things I'm learning is I can't wait to be back in New Orleans.

In Rochefort they are building a ship, a more-or-less exact replica of the *Hermione*, which carried LaFayette from Rochefort to Boston in 1780 with news that yo, the French had our back. According to some Frenchies who I ate with, the new *Hermione* upon completion will also sail from Rochefort to Boston! You know, for old time's sake.

I've tried more than once to get into the little shipyard there and have a peek at it. I want to know approximately how much time I have to get back home and start a revolution. But alas, I haven't got a clue.

Yesterday I cooked up one of Farmer Fabienne's chickens for dinner and we ate it again for lunch today, and I still can't believe how goddamn awful good it tasted. And juicy! Even the breast. Even warmed over. I'm accustomed to true free-range chickens being a tad too easily overcooked. In fact, until we sunk our teeth into it, I was sure I had overcooked this one and had already started my suicide note while I was waiting for Fabienne and Fred to come in for dinner from the fields.

"You raise you a fine, fine chicken, farmer," I said to Fabienne.

"And you cooked it perfectly, farmer," she said to me.

We call each other farmer. Fred, technically, is a carpenter.

The secret from her end, Fabienne said, was in the corn, which (allegedly) "builds lipids." So her feed, which she grows herself organically, is more corn than wheat or sunflower seeds. And the chickens of course also have access to grass and bugs and sunshine.

Hedgehog is in New York now, working on a movie. When I sent her a picture of our dinner and explained about the lipid-ish juicy excellence of it all, she of course wanted to know if the corn was

sweet corn or "ratty yellow stuff."

"Hold on a second," I said (but in an email). And I went out into yon cornfield to check.

Yellow. I didn't see any rats and or rattiness, but I'm guessing it ain't exactly sweet corn by Hedgehog's standards. I'm not saying she's a sweet corn snob, but she is. And she has every right to be, like I'm a snob about butter. And together we shall make the best popcorn in the history of the world, if not cinema.

So, yeah, she's working on a movie and I'm working on a book. And I send her pictures of the food I'm feeding the French and she sends me baseball reports from the States.

As if I cared. Which I do. Again. Thanks to both her and Baseball Mary. Baseball Mary, you will recall, presides at the Clement Street Bar and Grill, my new favorite bar. And grill, come to think of it.

Hedgehog and I had the honor of house and garden-sitting for my pals Papa and Papi, thanks to which you will be reading about much more avenue-y than usual restaurants over the next few weeks.

The Clement Street Bar and Grill was where we watched our baseball, except for one evening we also ate there, along with the Choo-Choo Train, Ding-a-Ling-a-Ling, Earl Butter, and a couple of visiting beloveds from Ohio.

Me, I got osso buco with garlic mashed potatoes. Hedgehog had the duck breast special. Earl Butter had a steak, and I forget what all else was flying around the table. But for sure, a lot of happy faces and good times, not to mention full bellies.

This is a real gem of an unpretentiously old-school filler-upper, whether you're eating or drinking.

We bellied up to the bar afterwards to watch the end of the Giants game, and Baseball Mary joined us for a little while, but then the game went into extra innings and we all had to leave. **SFBG**

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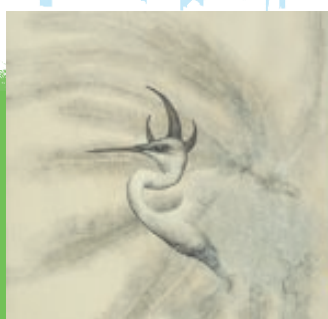


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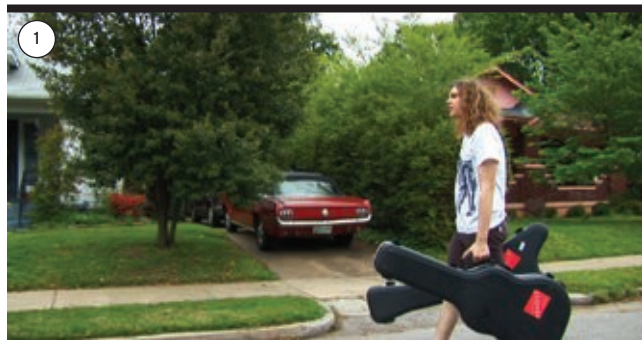
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# GUARDIAN

THE SAN FRANCISCO BAY GUARDIAN PICKS



## WEDNESDAY AUGUST 17

### FILM

#### **Better than Something**

Before his death in 2008 at the age of 29, Jimmy Lee Lindsey Jr., a.k.a. Jay Reatard, released more material in ten years than most musicians dream of in a lifetime. He was at the peak of his career, and documentarians Alex Hammond and Ian Markiewicz were able to spend a week filming with Reatard just before he passed. The result is *Better than Something*, a feature length film about the life and death of Jay Reatard with footage culled from live performances, interviews, and the personal time the crew spent with him. Catch a glimpse into the mind of a man who rocked hard, lived fast, and, unfortunately, died young — the essential rock and roll fable.

**(Cooper Berkmoeyer)**

7:30 and 9:30 p.m., \$10  
Roxie Theater  
3117 16th St., SF  
(415) 863-1087  
www.roxie.com

### MUSIC

#### **Diamond Head**

Formed in 1976, U.K. rockers Diamond Head would go on to become one of the leaders of a musical movement known as the “new wave of British heavy metal.” Diamond Head heavily influenced bands like Metallica,

which covered Diamond Head tunes such as “Am I Evil” in its early days, and continue to do so today. Lead by founding member and guitarist Brian Tatler — who has been cited as a major influence by metal titans including Megadeth’s Dave Mustaine — the band’s current lineup is hitting the states for the very first time. In Europe, Diamond Head plays huge festivals; don’t miss this rare headbanger’s dream show. **(Sean McCourt)**

9 p.m., \$15–\$20  
Elbo Room  
647 Valencia, SF  
(415) 552-7788  
www.elbo.com

## THURSDAY AUGUST 18

### COMEDY

#### **SF Improv Festival**

Making shit up. It’s become a serious job skill in the new non-economy, where bullshitting, winging it, and blind leaps have taken the place of an industrial base and steady employment. What I’m saying, I guess, is that you can totally rationalize going to the SF Improv Festival on economic grounds. But you don’t have to treat it like career day, even if it is a local and nationwide convention of expert improvisers where anything can happen. It’s must-see, or might-see, as is the case with New York’s famed

Improv Everywhere, popping up in Union Square earlier this week. Founder Charlie Todd appears in conversation tonight as part of the festival. Improv festival highlights include group performances and workshops for careerists. Check the website for the complete program. **(Robert Avila)**

Through Aug. 27, most events \$10–\$25  
Eureka Theater  
215 Jackson, SF  
www.sfindprovfestival.com

### PERFORMANCE

#### **Henson Alternative: Stuffed and Unstrung**

Brian Henson started working with his dad Jim Henson when he was just a child. As fans know, he has gone on to be an incredibly talented artist in his own right, and has worked on a wide variety of well-known projects. His latest creation is the hilarious stage show *Henson Alternative: Stuffed and Unstrung*, which features a cast of 80 puppets and six puppeteers, and combines the imaginative world of puppetry with the mapcap world of improv comedy. In the adult-oriented show, audience members will offer story suggestions while the skilled puppeteers will bring the zany action to life on stage — with the amount of guaranteed laughs in store, even Statler and Waldorf would be impressed. **(McCourt)**

Thurs/18 and Aug. 25, 8 p.m.;  
Fri/19–Sat/20 and Aug. 26–27,  
7 and 10:30 p.m., \$30–\$65  
Curran Theatre  
445 Geary, SF  
1-888-746-1799  
www.shnsf.com

### MUSIC

#### **Edan**

In Edan’s perfect world, hip-hop probably never would have evolved past the old-school beats and playful lyricism of late 1980s rappers like Big Daddy Kane and Slick Rick. A shaggy-haired, Berklee College of Music-trained kid from the suburbs of Baltimore, Md. might seem like an odd choice to carry the retro torch in a world of auto-tune and over-polished production, but he pulls it off with impressive conviction, showcasing his quirky delivery and clever word-play along the way. *Beauty and the Beat*, Edan’s 2005 LP, is an underground classic overflowing with 1960s rock and psychedelia-inspired beats, dusty funk grooves, eclectic samples, and the lighthearted sense of humor that has made him one of the more interesting personalities in alternative, vintage-minded hip-hop. **(Landon Moblad)**

With Cut Chemist and Mr. Lif  
9 p.m., \$20  
Mezzanine  
444 Jessie, SF  
(415) 625-8880  
www.mezzaninesf.com

### MUSIC

#### **James Pants**

Skipping out on prom to go record shopping with Peanut Butter Wolf in his hometown of Austin, Tex. led James Pants to an internship at the idiosyncratic Stones Throw record label. Apparently, he learned a lot over there. Since his debut album *Welcome* (2008) — supposedly culled from 100 demos — initially pegged him as a DIY weirdo with a serious fetish for cheap 70s soul and cheaper 80s hip-hop, subsequent releases have been surprising in the best way. (2010’s *New Tropical* EP is a summer dance party essential.) His latest, a self-titled album, focuses on a creepy, 50s-style *Twin Peaks* pop rock sound, with anachronistic synths and krautrock beats thrown in according to Pants’ unpredictable logic. **(Ryan Prendiville)**

9 p.m., free with RSVP  
Clift Hotel  
495 Geary, SF  
www.morganshotelgroup.com/  
rsvp/clift-sessions.html

### MUSIC

#### **U.S. Bombs**

U.S. Bombs have cultivated an incendiary reputation thanks to singer, legendary skateboarder, and all around “Master of Disaster,” Duane

Peters. Combining sounds culled from old school influences like the Clash and mixing them with the raw adrenaline pumping attitude needed to attack a half pipe, the band’s lineup has gone through several variations, but no matter which members of punk rock royalty he has behind him, Peters is guaranteed to steal the spotlight and make for a show you won’t likely soon forget. **(McCourt)**

With Meat Sluts and Johnny Mapcap and the Distractions.  
9 p.m., \$10  
Thee Parkside  
1600 17th St., SF  
(415) 252-1330  
www.theeparkside.com

## FRIDAY AUGUST 19

### MUSIC

#### **RUN DMT**

Things I learned this week: English muffins are better cooked on the stovetop, kites are fun, there are two acts with the name RUN DMT. One is from Baltimore, Md. plays psych rock, and is sometimes covered in maple syrup. The other is from Austin, Tex., DJs electronic, and has a good hand for dubstep or just plain bass heavy remixes across genres (having reworked Busta Rhymes, Butthole

The real stars were the puppets.



Surfers, and Cutty Ranks). It's the second, producers Lemiwinks and Parson, that will be making their SF debut after a tour including sets at NY's Camp Bisco and Portland, Ore.'s Fire in the Canyon festivals, so leave your waffles at home. **(Prendiville)**

With DJs BOGL vs DIALS  
9 p.m., \$10  
Rickshaw Stop  
155 Fell, SF  
(415) 861-2011  
www.rickshawstop.com

## SATURDAY AUGUST 20

### FILM

#### **Labyrinth**

For those of us that grew up in the 1980s, it may be hard to believe, but it has now been 25 years since the beloved film *Labyrinth* was released. Although the movie's human actors — including David Bowie and Jennifer Connelly — were great in their roles, to us kids back then, the real stars were the amazing puppets that were brought to life by the geniuses at the Jim Henson Company. At tonight's screening and celebration, puppeteers Brian Henson, David Goelz, and Karen Prell will appear in conversation with Adam Savage of *Mythbusters*

for a look behind the scenes at how they created creatures and characters such as "Hoggle," "Didymus," and "The Worm." **(McCourt)**

5 p.m., \$15  
Castro Theatre  
429 Castro, SF  
www.sfsketchfest.com

### MUSIC

#### **Ray Manzarek and Robby Krieger**

Last month may have marked the 40th anniversary of the death of Jim Morrison, but his band's powerful music has lived on for both original fans and the multiple generations that have come since his passing. Celebrating that mythical force, Ray Manzarek and Robby Krieger of the Doors are on tour performing the group's classic songs, giving audiences a taste of what it was like back at the Whisky A Go Go circa 1966. No one will ever be able to really fill the shoes (or leather pants) of the Lizard King, but guest vocalist Dave Brock does a great job singing alongside the original guitarist and keyboard player, keeping the Doors' music and spirit alive and well in 2011. **(McCourt)**

9 p.m., \$45  
Regency Ballroom  
1290 Sutter, SF  
www.theregencyballroom.com

## SUNDAY AUGUST 21

### MUSIC

#### **"Daytime Realness"**

"It'll be the perfect way to spend a lazy gay Sunday," says Hard French gadabout DJ Carnita of his and Heklina's shiny new drag patio dance party. Daytime Realness' second installation wants to sun-soak your soul in 30 years of backyard jams — yacht rock, early '90s Top 40 hip-hop, disco, funk — brought to you by Vienta Discotheque's Stanley Frank, DJ BootieKlap, and DJ Rapid Fire. Did I mention drag? Hourly performances to keep your ass stationed in the El Rio backyard, served with a side of chicken 'n' waffles. "It's really amazing seeing all these queens in full face in the middle afternoon. I mean, it's a little jarring," chirps Temprano. Step into the light, y'all. **(Caitlin Donohue)**

3-8 p.m., \$6-8  
El Rio  
3158 Mission, SF  
(415) 282-3325  
www.elriosf.com

### MUSIC

#### **Apache**

"What can you say about a band with songs like "Fingerbanger" and "Faster Louder" that doesn't speak for itself? Apache, from

Oakland, likes rock 'n' roll. And fingerbanging, apparently. (Also, really, MS Word? Fingerbanging isn't in your spell check repertoire?) Apache plays long hair-sporting, flared jean-wearing, sunglasses at night rock music that's heavy enough to satisfy garage purists and snotty enough to keep it fun. Stripped down and straightforward, Apache is a no-duh addition to Burger Record's ever expanding empire and a credit to the East Bay's reputation as one of the last frontiers for the "fuck you" punk attitude we've all come to know and love, even when it means getting kicked in the shins every now and then. **(Berkmoyer)**

With Daddy Long Legs and the Fever Machine  
9 p.m., \$6  
Knockout  
3223 Mission, SF  
(415) 550-6994  
www.theknockoutsf.com

## TUESDAY AUGUST 23

### MUSIC

#### **Steve Lake**

When word got round that Steve Lake, founding member of seminal anarcho-punk band Zounds, was still touring, the news left many a little surprised. I think we've

gotten so accustomed to the idea of "growing old and settling down," of the people we admire packing it in at 27 or fading away, that we've forgotten how vital a musician can be even as his youth dwindles. Zounds was one of the more inspired and intelligent bands of the early British punk scene, and Steve Lake was at its heart. Although his solo material sounds more like Billy Bragg than Crass or Omega Tribe, the man that wrote "Subvert" and "Dirty Squatters" is still going strong. **(Berkmoyer)**

With Tommy Strange  
9 p.m., \$7  
Hemlock Tavern  
1131 Polk, SF  
(415) 923-0923  
www.hemlocktavern.com **SFBG**

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

**(1) Better than Something (see Weds/17); (2) Uncle's Brother at SF Improv Festival (see Thurs/18); (3) Henson Alternative: Stuffed and Unstrung (see Thurs/18); (4) Edan (see Thurs/18); (5) James Pants (see Thurs/18); (6) Labryinth (see Sat/20); (7) Ray Manzarek and Robby Krieger (see Sat/20); (8) Steve Lake (see Tues/23)**

BETTER THAN SOMETHING PHOTO BY ALEX HAMMOND; SF IMPROV FESTIVAL PHOTO COURTESY OF UNCLE'S BROTHER; HENSON ALTERNATIVE PHOTO BY CAROL ROSEGG; JAMES PANTS PHOTO BY ANDREAS SCHIKO; RAY MANZAREK AND ROBBY KRIEGER PHOTO BY WILLIAM RUTTEN

# arts + culture

Anne Hathaway and Jim Sturgess (left) star in *One Day*, directed by Lone Scherfig (right). | PHOTOS BY GILES KEYTE



## Deep in the heart

*One Day*'s Lone Scherfig directs an uncommon rom-com

By Kimberly Chun  
arts@sfbg.com

**FILM** Why do romantic comedies get such a bad rap? Blame it on the lame set-up, the contrived hurdles artificially buttressed by the obligatory chorus of BFFs, the superficial something-for-every-demographic-with-ADD multinarrative, and the implausible resolutions topped by something as simple as a kiss or as conventional as marriage, but often no deeper, more crafted, or heartfelt than an application of lip gloss.

Yet the lite-as-froyo pleasures of the genre don't daunt Danish director Lone Scherfig, best known for her deft touch with a woman's story that cuts closer to the bone, with 2009's *An Education*. Her new film, *One Day*, based on the best-selling novel by David Nicholls, flirts with the rom-com form — from the kitsch associations with *Same Time, Next Year* (1978) to the trailer that hangs its love story on a crush — but musters emotional heft through its accumu-

lation of period details, a lattice-work of flashbacks, and collection of encounters between its charming protagonists: upper-crusty TV presenter Dexter (Jim Sturgess) and working-class aspiring writer Emma (Anne Hathaway). Their quickie university friendship slowly unfolds, as they meet every St. Swithin's Day, July 15, over a span of years, into the most important relationship of their lives.

And although *One Day*'s story belongs to both characters, the too-easily dashed desires and hopes of a young woman spunkily attempting to surmount age-old class barriers spoke to Scherfig, who immediately thought of her 16-year-old daughter when reading the script. "Emma's insecurity is an important element for me," she says now, selecting her words delicately in her interview suite at the Ritz-Carlton. The director hadn't been outside all day, yet it's obvious from the way she looks out the long windows before her that she'd love to be free to wander the city.

"There are so many girls who, because of their insecurity, get too little out of life," Scherfig continues.

"You're so worried about how you look at some family event you almost forget to enjoy looking at everybody else, and what you learn over the years is that people aren't as critical as you think. The more you get out of whatever surroundings you're in the happier you become. I think that's something in your 20s — you sort of have to grow up one more time, which is a major theme of this film."

In contrast, Dexter is the cute, rumpled brat who can't be bothered to figure out who he is or what's truly important to him. "He neglects himself, and he doesn't try to find out what it is love can be," says Scherfig. "And it's meaningful, much more meaningful than your generic romantic comedy where the characters are very much alike, though it's a different kind of pleasure to see those films because it's almost like a dance. It's the variations that you enjoy."

Despite the blue-collar female lead and UK backdrop that it shares with *An Education*, *One Day* feels like a departure for Scherfig, who first found international attention for her award-winning Dogme 95-affiliated *Italian for Beginners*

(2000). From where she's sitting, she has few preconceptions about rom-coms in general, and how they can sometimes seem like a cashmere-lined ghetto, the cinematic equivalent of a Jane Austen writing corner, for U.S. women directors such as Nicole Holofcener, Nora Ephron, and Nancy Meyers.

"The love itself is what the film's about, and the facets of it, and where it's meant to be. Hopefully, [it's] a classic, emotional love story," she says. "That, I've never done. And this time, it was, let's go for it. I didn't feel like I had to fight it at all. Of course, this film has a substance that I felt when I first read the script. But yeah, I wish romantic comedies would attract the best possible directors, the best possible writers because it can be a wonderful genre."

Her kinship still appears to lie with Dogme moviemakers and their embrace of the unpredictable and dismissal of lighting, props, and costumes (just try to picture a *Pretty Woman*-style shopping orgy working within those guidelines). "[Dogme] gives me a confidence that I can work on much lower budgets, so I enjoy the luxury of having a higher budget," she says with a chuckle. "With this film I felt so fortunate that we could get that many period cars and that many music tracks and

that caliber of actors in bit parts, so I really feel grateful, because I'm not used to it. This is the biggest budget I've ever had."

Scherfig sounds genuinely humbled, giving off just a glimmer of the young woman that once had to scrape together state funding for her debut, *The Birthday Trip* (1990). "With [*One Day*] — even the crew would talk about it as we shot it — we felt privileged to work on a film that had the ambition of being nuanced, in a year when a lot of films *had* to make money."

Filming love in the cold climate of the Great Recession has been less of a challenge after *An Education*, and Scherfig's not ready to leave Europe yet. She's set to direct *Music and Silence*, based on the novel by Rose Tremain, which brings together an English lute player and a Danish servant in the court of Christian IV of Denmark. But after that, America looms in the horizon: namely, a mafia project with Jessica Biel set in New York's Lower East Side in the '60s. "I *know* I'd like to do genre," she exclaims. "It'll be great to do something that's even more cinematic, less character-based, more technical, and more plot-oriented. You won't be seeing a romantic comedy!" **SFBG**

**ONE DAY** opens Fri/19 in Bay Area theaters.

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# AUGUST 18th - 27th

at The Eureka Theater • 215 Jackson St. @ Battery • San Francisco

## WEEK ONE: AUGUST 17th - 21st

**Aug. 17th - IMPROV EVERYWHERE LIVE! Pre-Fest Event - 6:30PM @ The Chronicle Building**  
• Improv Everywhere founder Charlie Todd on their work causing public scenes. Hosted by SFSDP.

**Aug. 18th - OPENING NIGHT!! 7:30PM**  
• HOSTED BY PIANOFIGHT (SF) - All on 1 ticket!!  
• The Super Dupers (Bay Area)  
• Crisis Hopkins (SF)  
• BATS Improv - Warp Speed (SF)  
• Dance Party w/Mission Control

**Aug. 19th - FIRST FEST FRIDAY FUN TIME!**  
• 7:30PM - Dr. God w/Dave Holmes (LA) & 15 Minutes (Bay Area)  
• 9:30PM - Happy Karaoke Fun Time! & Made Up Theatre (Bay Area)

### Aug. 20th - SATURDAY NIGHT LIGHTS

- 6:00PM - Del Close: The Early Years
- 7:30PM - Leela (SF) & Local Honey (Dallas, TX)
- 9:30PM - Dr. God w/Dave Holmes (LA) & Serious V-Neck (LA)

### Aug. 21st - OCIC AWARDS: JIM CRANNA!!

- 5:30PM - The fest honors long-time improviser & mentor Jim Cranna for over 35 years of amazing work. This is a free event!

## WEEK 2 GUESTS INCLUDE TIM MEADOWS w/UNCLE'S BROTHER, MESSING w/a FRIEND (CHI)

Bobby Hot Stuff (LA), IMPROVBOSTON, KIND STRANGERS (LA), NEW ENGLAND (NYC), GAME ISLAND w/RON WEST (Whose Line is it Anyway?), and Bay Area locals THE FREEZE, BIG CITY IMPROV, END GAMES IMPROV, Pan Theater's THE AFTERS, CHICKEN SCRATCH, USF's AWKWARD SILENCE, Stanford U's SIMPS, DRAGON VIPER COBRA, TINY GODZILLA, SAMMY WEGENT, a free screening of THE DELMONIC INTERVIEWS, the Thursday night jam with IMPROV LUV and more!!

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Pablo Picasso, *Le baiser*, 1969. Musée National Picasso, Paris. © 2011 Estate of Pablo Picasso/Artists Rights Society (ARS), New York



**de Young**  
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trash pop culture news, notes, and reviews



According to Modcinema, the title of French variety show *Dim Dam Dom* “summarizes [the] show’s concept: ‘Dim’ for Sunday, ‘Dam’ for ladies, and ‘Dom’ for men.” Ooh la la!

COURTESY OF MODCINEMA.COM

## Stark raving mod

**TRASH** One of the longer-running Holy Grail pursuits among a certain type of movie fan finally ended last month with the official DVD

release of Otto Preminger’s *Skidoo*, a legendary 1968 boondoggle that was the veteran Hollywood prestige director’s attempt to tap the new “youth market.” Someone deemed those crazy kids might be magnetized, in the year of 2001: *A Space Odyssey*, *Rosemary’s Baby*, and *Yellow Submarine*, by a gangster farce starring the fossilizing likes of Jackie Gleason, Carol Channing, Frankie Avalon, Mickey Rooney, and 78-year-old Groucho Marx (as God).

Possibly impressed by the dancing-trash-cans production number, a presumably well-paid Timothy Leary opined “I think this movie’s going to ‘turn on’ the country.” But between the script’s attempted surrealism, Preminger’s cement-block flair for levity, and the cast’s general bewilderment, *Skidoo* could only become Hollywood’s most grotesquely square attempt to groove with the Now Generation. A major flop, notoriety made it a sought-after curio for later generations who mostly had to dig its bad trip in crappy 10th-generation TV dupes. Now that it’s available through above-ground channels, everyone can experience the satisfaction of finally seeing something they’ve always wondered about, even if *Skidoo* will always be better in theory than actual viewing.

But how to see such yea more obscure relics of cinema’s most flailing adventuresome era as

*Been Down So Long It Looks Like Up To Me* (1971), *The Magic Garden of Stanley Sweetheart* (1970), or *B.S. I Love You* (1971)? What about the umpteen “kinky” pre-porn sexploitation epics and Pop Art-flavored spy spoofs from Europe that never achieved the cult (let alone the budget) of 1968’s *Barbarella*? Or those early TV movies which scarred late-wave boomer kids’ memories, then were left to gather studio library dust?

Good luck — considered to be of no remaining commercial value, most of the above eluded salvage even at the height of the 1980s VHS craze, when it seemed almost anything shot on celluloid (or not) got shunted out to hungry renters. What is the fan of post-“Golden Age,” pre-mall flick moviegoing to do?

Fortunately, meeting the demands of a discerning, frequently obsessive few have been such variably gray-shaded online market purveyors as Video Search of Miami, Something Weird, Subterranean Cinema, and Modcinema. Modcinema (www.modcinema.com), currently celebrating its third year anniversary of “exploring ‘60s/’70s culture through rare and hard to find films,” is run by Los Angeleno Dante Fontana. He blames the no-show of some psychedelic relics and Me Decade titles on music rights issues — before VCRs, soundtracked songs were licensed for very limited use, and can now be very expensive to renew.

Things are looking up, however. Warner Bros. and Sony/Columbia have launched on-demand DVD-R services,

Fontana says, noting “we’ll see many rare movies become available over the course of the next several years. Many studios are in debt and they want to make money off of their titles currently being sold on the gray market by people such as myself.”

He’s not worried about the competition, however. “I love these films and *want* them to become available on an official level. I consider what I do preservation, [selling] titles that are in danger of being completely forgotten about, raising awareness so that the studios will see there is in fact a fan-base of people who’d buy a DVD of a movie like *Skidoo* if they saw it.” Still, there remain “thousands and thousands of movies out there being neglected. Films that simply don’t have any known stars in them, or experimental-art films, made-for-TV movies, international films that never got any U.S. distribution.”

Among the nuggets Modcinema has unearthed in such categories are vintage telepics like *The Feminist and the Fuzz* (Barbara Eden as middle America’s then-idea of a Women’s Libber — forever fuming at imaginary sexist offenses, requiring a he-man to settle her down), vanity biker flick *J.C.* (as in Jesus Christ, which is how producer-writer-director-star William F. McGaha’s character humorlessly sees himself), or leerily Italian crime caper *You Can Do A Lot With Seven Women*. And those are just from 1971.

Fontana also has a particular fondness for vintage Franco pop. In his collection you’ll find plenty of showcases for Françoise Hardy, Serge Gainsbourg, etc., plus multiple episodes of the incredible monthly 1965-70 TV program *Dim Dam Dom*, which made the best use of a go-go dancing ensemble this side of *Shindig!* while offering musical guests both native and imported (from the Bee Gees to Jimi Hendrix).

Modcinema has also packaged some unique compilations: The “Colorspace” series is a party sampler of movie trailers (“Now you’ll know the thrill of wrapping your legs around a tornado of pounding pistons, like *The Girl on a Motorcycle!*”), fashion promos, commercials (007 Deodorant), and whatnot. Hearing Nancy Sinatra trill “Shake that cola drag/Try the one that’s really mad!” for RC Cola — well, it can really blow your mind. **(Dennis Harvey)**

# Drag me from hell

Witch house — or whatever you care to call it — is far from dead

By Emily Savage  
emilysavage@sfbg.com

**MUSIC** Noah “DJ Dials” Bennett Cunningham wants to galvanize your pleasure center.



“You know how you can think back to that one night? That punk show or cool house party or the first time you saw Björk, and it’s just, the night you’ll never forget? I want to do that for other people. I want to make lasting memories,” he

says from his perch in Four Barrel Coffee as he grabs Rosamunde french fries from his bag.

A DJ since age 12, the 27-year-old also works as a producer and video artist. His next big gig, in collaboration with Tri Angle Records and 120 Minutes club night, is an event likely to stir brain waves: it’s a showcase of witch house — a controversial genre also known, interchangeably, as grave rave, based goth, drag, or “pop music for the unconscious,” as San Francisco producer oOoOO has been known to describe his own sound.

It’s contentious because it’s all over the map. At its most basic, a combination of hip-hop and goth cultures, many music snobs and bloggers declared it dead on arrival. Even those associated with it seem to at least avoid using the term “witch house” itself. It’s said with an apologetic shoulder shrug.

This may be due to its murky origins. Essentially, it was coined by Denver’s Travis Egedy, a.k.a. Pictureplane, sometime around 2009, partially as a joke, to describe his own music. Years later, the name remains and the scene is still burgeoning. There are some skilled musicians and producers creating this sound, including a smattering of national acts, and, locally, oOoOO (pronounced “oh”).

The August 19 showcase at 103 Harriet marks the first local live show (not just DJ set) for oOoOO — newly returned from an international tour — along with Clams Casino, White Ring, Shlohmo, Babe Rainbow, Water Borders, and D33J.

For this particularly significant event, Cunningham is working behind the scenes as the producer and co-host along with Marco De La Vega, the mastermind behind year-old witch house club night 120 Minutes at Elbo Room. Both agree that the biggest misconception about this type of music is that it’s already dead.

“It’s still new, it’s what’s happening right now,” says De La Vega. “The goth scene has a tendency to focus very strongly on the past, so all this music was the first kind of stuff where I was like, ‘Wow, this is actually happening, this makes sense for now. This is contemporary.’”

This much we know: those associated with witch house often make use of darker rhythms with creepy melodies over top, chopped and screwed hip-hop or slowed-down pop music samples, along with hypnotic and dark droning synths and howling, reverberated female vocals.

And yet, many musicians identified with this mutating, nearly indefinable genre wage battle against it. They, understandably, eschew the label for fear of pigeonholing.

“The way we look at it is that there are a few bands that were doing stuff independently and have been grouped by people trying to make it in to one cohesive term,” says Bryan Kurkimilis, one half of New York’s White Ring. “It’s nice and flattering to be part of something like that, but we had no genre in our head when we started. We’re consistently trying to evolve our sound.”

The music itself, of course, varies greatly, especially in this particular showcase. While oOoOO samples sputtering pop vocals, Shlohmo is more associated with L.A.’s avant-garde beat scene, and Clams Casino’s

repertoire includes making beats for based god Lil B. Toronto’s Babe Rainbow creates dark chopped and screwed hip-hop; White Ring bleeds more toward 80s synth and includes the lush, eerie voice of singer Kendra Malia.

“What motivates me, is putting Shlohmo and Babe Rainbow — who aren’t really considered witch house — next to oOoOO, White Ring, and Water Borders even, to show that it doesn’t really matter what the genre is; it’s that feeling, it’s the mood. It’s the place where it comes from,” Cunningham says. **SFBG**

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**Chris Dexter, a.k.a. oOoOO, makes pop music for the unconscious.** | PHOTO BY KATHRYN BEELEY

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Wooden Shjips: all together for the moment. | PHOTO BY STEPHAN LAACKMAN

## ‘West’-ward ho

Wooden Shjips cultivates California mythology on its new album

By Kimberly Chun

[arts@sfbg.com](mailto:arts@sfbg.com)

**MUSIC** There's a certain irony to the fact that Wooden Shjips' forthcoming Thrill Jockey long-player is titled *West*, considering the once firmly SF-based

foursome has started to scatter across this storied region. Guitarist-vocalist Ripley Johnson has resettled in Colorado — when he isn't touring the globe with wife Sanae Yamada as Moon Duo — and drummer Omar Ahsanuddin recently relocated to L.A. All of this gives *West* — its cover art depicting the symbolically loaded Golden Gate Bridge — a particularly powerful charge for this band of musicians who grew up in the East Coast and Midwest and share a fascination with Left Coast mythology, culture, and music.

“Looking at the bridge, I don't look at it as ‘goodbye’— I see it as ‘hello,’” explains organist Nash Whalen, paging through Hermann Hesse's *Steppenwolf* and sunning himself on an Astroturf-clad parklet, in front of Farley's on Potrero Hill. “Being from San Francisco certainly means something to people in the rest of the world — because of the mystique of California and the San Francisco music scene in particular. We all found our way to California — it's the land of opportunity that I wasn't going to experience in Vermont. Those are just some of the

themes touched on in the songs.”

Those songs are transmitted with amplified immediacy and in-yo'-ear clarity on *West* — much like the cover image's picture-postcard familiarity is imbued with a surreal strangeness. Notably, *West* signifies the first time the combo had worked in a studio with an engineer, a contrast to previous recordings, which were documented on eight-track in the outfit's practice space. “We didn't necessarily have good mics, and the room doesn't necessarily sound good,” Whalen offers. “So there were a lot of elements to our recordings that frustrated us after a while.”

On *West*, the heavily distorted crunch of opening track “Black Smoke Rise” is beautifully separated from the shaker death-rattle, textures that seemed inextricably entangled in the past. Through the headphones, the effect is less lo-fi garage grind than a well-defined, clear shot of a speedway toward Wooden Shjips' crossroads of hip-bobbing psychedelia, dream-drone, and charging Krautrock. The dance floor cleared, you hear the Leslie speaker tremelo, tripindicular echo, and spacey backward masking that the Shjips got to use for the first time in the studio, as well as Johnson's airy vocals, more discernable than ever before and bidding you to take him on a night-marish ride on the high-propulsion “Lazy Bones.” “Now when you hear a shaker, you don't just think of it as a shaker,” says Whalen. “You hear it as a shaker in space, it's going some place, and it's more dynamic.”

Farley's was a place Wooden Shjips would regularly sail into when recording *West* in February with Phil Manley (Trans Am, the Fucking Champs). The base of operations was Lucky Cat Studios, perched at the foot of Potrero's slope, just steps away from the *Guardian*. “Yeah, the hardest thing about it was that the studio is at the bottom of the hill, so if we wanted to come up and get some coffee, it was ‘Oh, we have to walk up the hill...,’” quips Whalen, a former engineering geologist who has switched from studying rocks to rocking out full time.

Now, on this seemingly carefree sunny day, Whalen is most concerned with the fires in London: last week, flames consumed the distribution warehouse that housed the new LP. It's uncertain how many, if any, were lost — “it's a huge blow to all these businesses, not only bands and labels, but stores and everyone involved,” worries Whalen, who adds that the album will be available at this week's SF show, ahead of the Sept. 13 release date. “It might be a small inconvenience for us, getting our record out on time, but for a lot of other people, it could be a lot bigger hassle — and devastating.” **SFBG**

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From left: Kurt Schwitters' *Mz 601* (1923) and *Mz 11 Starkbild* (1919); Peter Bissegger's *Reconstruction of Kurt Schwitters's Merzbau* (1981-83; original ca. 1930-37, destroyed 1943). | *MZ 601* IMAGE COPYRIGHT 2011 ARTISTS RIGHTS SOCIETY (ARS). *MZ 11 STARKBILD* PHOTO BY JANET WOODARD.

*RECONSTRUCTION OF KURT SCHWITTERS'S MERZBAU* PHOTO BY MICHAEL HERLING/ALINE GWOSE.



# The persistence of objects

By Matt Sussman  
arts@sfbg.com

**HAIRY EYEBALL** German artist Kurt Schwitters (1887-1948) acted as an interpreter for the discards of modern life, or what Alfred Barr, the first curator of New York's Museum of Modern Art, tellingly referred to as, "witnesses stolen from the ground." He listened to what the matchbook covers, torn ticket stubs, crinkled packaging, scrap paper, fabric remnants, and other junk that he took back to his studio had to say about form and color, and in turn, re-presented their testimonies to the world in which they once circulated.

Berkeley Art Museum's exhibit "Kurt Schwitters: Color and Collage," the first US survey of the artist's work in 25 years, traces the dialogue between found things and made objects that comprises Schwitters' remarkable oeuvre. The 30 some-odd works that fill BAM's sixth floor gallery are densely indeterminate, neither strictly paintings nor collages, but hybrids of both that reflect Schwitters' association with the Berlin Dadaists — and also his background in painting, which accounts for both the influence Expressionism, and later, Constructivism, would have on his approach to composition.

In some pieces the assembled

components have been pushed and flattened into each other, with the paste acting as both fixing agent and mixing medium, giving the work the appearance of having been painted — which in a sense it has been, if you substitute paper scraps for brushes and oils. In other works, bas relief-like effects are created through successively built up and painted-over layers in geometric arrangements that become more precise over time. In every piece, there is a careful attention to the grain of the materials used as well as their color (Schwitters gravitated towards an autumnal palette of reds, blacks, browns, and yellows, with occasional streaks of blue or gray).

As with other artists of his generation, Schwitters' life and career was to be inevitably shaped by both world wars (his trajectory from Germany to Norway to England was largely determined by where the Nazis weren't). Schwitters referred to his output interchangeably as *Merz*, a neologism based on the second half of *Kommerz*, the German word for "commerce." The designation reflected his desire for his practice to, in his words, "make connections, if possible, between everything" in a world he saw as increasingly fragmented.

Whereas his Dadaist contemporaries such as John Heartfield and Hannah Höch cut apart newspapers and film rags and reconfigured them as monstrous

satires of the noisy, busy society that produced them as spectacular propaganda, Schwitters' work proposes an engagement with its various found source materials based on assimilation and incorporation rather than harsh juxtaposition. Everywhere in Schwitters' work there is the glint of the familiar: the postage marks, the trade-marks, bits of text, and reproduced images in his skeins of torn pulp and paint identify specific places, times, and events.

The Merzbau — a vast, ongoing architectural assemblage that took over six rooms of Schwitters' family home in Hannover and which was completely destroyed in a 1943 bombing raid — is perhaps the apotheosis of Schwitters' vision. Like a beaver building a dam, Schwitters constantly added bits and pieces, inviting friends to build out alcoves within the all-white grotto-like rooms whose square lines had totally given way to myriad angled surfaces and seemingly-impossible proportions.

On BAM's ground floor sits Peter Bissegger's meticulous, life-size reconstruction (1981-83) of one of the Hannover rooms. It's a doozy to walk into, and, once you're out again, near-impossible to try and square the three dimensional geometric assault just experienced against the three wall-mounted 1933 black and white interior photos on which the reconstruction was based. Save perhaps

for the Winchester Mystery House, you will simply not experience another space like it, or have your experience of space so wonderfully warped (even BAM's interior, which offers a Brutalist response to the Guggenheim's famous spiraling rotunda, seems positively orderly by comparison).

While undeniably cool as an object, in some respects, the reconstructed Merzbau conceptually cuts against Schwitters' process of ongoing accumulation that led to its construction in the first place. To have the Merzbau be a wholly transportable thing that can be taken down and re-assembled, jigsaw puzzle-style (as demonstrated in an accompanying time lapse video of the piece's installation), is to fail to treat it as something that has no final form but is always in the process of becoming. Indeed, it's telling that Schwitters built other Merz environments wherever he moved, at each location spinning anew another web of form and shape culled from bits and pieces of his surroundings. The task he had set before himself to connect the world anew would prove to be unending. **SFBG**

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At left, *Four Saints in Three Acts: An Opera Installation's* angelic Kalup Linzy. At right, a vintage photograph depicting the 1934 production of *Four Saints in Three Acts*. KALUP LINZY PHOTO COURTESY OF THE ARTIST; 1934 PHOTO BY HAROLD SWAHN, COURTESY YALE UNIVERSITY

# Familiar but strange

## Reviving Gertrude Stein and Virgil Thomson's *Four Saints in Three Acts*

By Robert Avila  
arts@sfbg.com

**THEATER** In 1934, Broadway hosted its longest-running opera to that time, the serenely unconventional *Four Saints in Three Acts*. The brainchild of writer Gertrude Stein and composer Virgil Thomson, the production famously featured an all-African American cast (for the first time in roles not geared to depicting African American life), a scenic design covered in cellophane, music that mingled hints of Parisian modernism with a boisterous collage of vernacular American forms, and a libretto of unfathomable if evocative wordplay that merrily eschewed narrative — or even consistency with the title (acts were actually five, saints were many). It was weird. And people liked it.

In deciding upon a topic for the opera, Stein had taken on the lives of saints (especially Theresa and Ignatius, who figure prominently) as representative of the lives of artists. It was a secular work, and apotheosis, that ultimately concerned both her and Thomson, neither of them otherwise religious. As it turned out, the opera not only hailed the arrival of avant-garde ideas into the mainstream, but catapulted Stein into the stratosphere of celebrity.

"In Stein's personal story the opera was a very large chapter," explains Frank Smigiel, associate curator of public programs at the San Francisco Museum of Modern Art, currently presenting *The Steins Collect: Matisse, Picasso, and the Parisian Avant-Garde*. "In addition to *The Autobiography of Alice B. Toklas*, [*Four Saints*] radically transformed Stein from an experimental writer known for collecting other artists into a popular artist in her own right."

One good apotheosis deserves another. This weekend SFMOMA, in association with Yerba Buena Center for the Arts, presents *Four Saints in Three Acts: An Opera Installation*, as part of *The Steins Collect*. While the exhibition already includes footage and ephemera from Stein and Thomson's landmark opera (with even more footage on view in the concurrent Gertrude Stein exhibition at nearby Contemporary Jewish Museum), audiences will now have the chance to see a full staging of the work. Meanwhile, the production's team of collaborators promises as much a re-envisioning as a revival.

This is as it should be, suggests Smigiel, who spearheaded the idea for the revival about a year ago as he and his colleagues were asking themselves how they might expand on the exhibition.

"If you look at all the other artists in the *Steins Collect* exhibition, they're all working not just on canvases," he says, speaking by phone from his office at SFMOMA. "It was a creative community that was crossing disciplines in ways people might not always know about. One of our aims was to rev up the avant-garde energy of the exhibition. There's a way, when you go to a show with Matisse and Picasso, they can just look canonical now to us. One of the hopes is that there's still something about Stein's language and the opera that's going to have a bit of shake-up to it. It won't just appear as a rolling out of a canonical piece, and people wondering, 'What was this again?'"

To that end, Smigiel approached local company Ensemble Parallèle, acclaimed specialists in contemporary chamber opera, having been impressed by their recent production of Alban Berg's *Wozzeck*, including its shrewd use of visual media. He also sought out Italian-born, San Francisco-based composer, performer, and musicologist Luciano Chessa, an expert in the period whom he had

worked with before. Equally inspired was Smigiel's call to Kalup Linzy, whose video-performance practice mixes soap opera genre with drag, original songs, lip-sync, and themes of family, community, sexuality, and otherness through the prism of his African American Southern upbringing and later Brooklyn milieu.

After a process of deciding how they might re-approach the work, they landed on the idea of having Chessa reset the text that Thomson had excised in his own 1950s version of the opera. The result is its own piece, entitled *A Heavenly Act*, which will immediately precede *Four Saints* without an intermission (the entire program will run a fleet 90 minutes). Linzy developed video projections as the predominant visual element in the production.

Chessa and Linzy offered further insight into the collaboration, and their respective processes, during a break from a rehearsal last week. Although neither knew the opera very well before embarking on the revival, each found points of contact and familiarity with their own work.

"I knew it mostly because of [Canadian filmmaker] John Greyson's [2009 operatic documentary] *Fig Trees*," explains Chessa. In conceiving *A Heavenly Act*, Chessa says he wanted to account for both Thomson's own musical influences as well as the legacy he has left in the work of later composers.

"I couldn't be approaching the text naively as if I was discovering it for the first time," he says. "There is a history of setting Stein in the 20th century, which I ended up discovering by analyzing the work and also the development of Thomson's fortunes in the 20th century. Because Stein's text is very wordy, Thomson used the technique of having it chanted. So my idea was to bring this element of chant, but do it in a different way, using different lines of text moving at different speeds, creating clusters of textures."

Adds Linzy, "We kept things very loose and abstract, kind of organic. It didn't have to be so strict." Linzy — who in the production also performs a song Chessa wrote for him set to Stein's words — shot a cast of friends as angels against a green screen, usually with movement informed by music tracks Smigiel had forwarded. But in at least one case, Linzy didn't receive the track for a corresponding scene.

"There's a dance scene where [Thomson] did a waltz, but we danced to Donna Summer's 'Bad Girls,'" explains Linzy. "But seeing it against the waltz, really slowed down, it's almost like the angels got high off LSD and just went too far. But we were moving to Donna Summer, we were discoing. That's what I like. He had sent the tracks but somehow I didn't get that particular one. So I was like, 'Oh, we'll just disco it out.' And so that's what we did, and it's the most amazing thing." **SFBG**

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# Fortress of meh

## Griff the Invisible's less-than-super heroics

By Dennis Harvey  
arts@sfbg.com



**FILM** Unless you're between the ages of approximately 8 and 16 (mental as well as actual years applicable), it's been difficult to avoid a serious case of superhero fatigue at the movies lately. If a particular weekend doesn't bring yet another comic book to life at several thousand multiplex screens near you, it's providing the same favor to a toy, video game, or some pre-existing movie franchise that might as well have originated from one of the above.

They're always pretty much the same: some interchangeable lead actor who's done a million crunches; some leading lady for whom this is either slumming (Gwyneth Paltrow) or a likely career zenith (Megan Fox); some interesting actors doing some of their least interesting work — but still stealing scenes — as villains, scientists, police chiefs, etc. The same CGI depicting the impossible so easily (if expensively) that the amazing has thoroughly ceased to amaze — one actor doing a back flip sans cutaways is now worth a passel of dinosaurs, morphing thespians, and cities under space attack.

These movies can only be so good or surprising or idiosyncratic (no matter what "unconventional" director gets assigned them) because they cost so much to make and market that no major deviation from formula is allowed. Yes, 2008's *The Dark Knight* was very good. But in 50 years, *Citizen Kane* will still be the equivalent of Errol Flynn's *The Adventures of Robin Hood* (1938) — a popcorn flick still skillful enough to be enjoyed, but hardly exalted.

Even superhero spoofs have gotten kinda old, not that there's been one that did the job half as well as, say, *Hot Fuzz* (2007) sent up Michael Bay-type awesome-but-not-quite-super heroics. (If Edgar Wright himself couldn't quite nail it with 2010's *Scott Pilgrim vs. the World*, maybe nobody will.) Still, folks keep trying to tweak the formula, searching for ways to ride its coattails while doing something different, deeper, or at least cheaper.

The latest, *Griff the Invisible*, hails

from Australia — but unlike most Australian movies, this one could have come from anywhere. In fact, it already has, in that the Woody Harrelson's underseen 2009 *Defendor* (from Canada), 2010's *Super* (from the U.S.) with Rainn Wilson, and doubtless others already forgotten have previously trod the delusional-loser-thinks-he's BlahBlahMan concept. None of these are spoofs so much as dramedies. When you're dealing with insanity and imaginary superpowers in a fairly serious, analyst's-couch way, being adequate really isn't good enough. *Griff* is adequate.

*True Blood* himbo Ryan Kwanten keeps his shirt on as Griff, a cubicle-working nonentity whose handsome-actor-trying-to-look-dweeby (but not

Schmitz as a smug workplace bully) by day, Griff is reluctantly introduced to Tim's new possible girlfriend Melody (Maeve Dermody), with whom he has more in common than bro does. He's working on an invisibility formula; she on something involving atoms and walking through walls. Perceiving a kindred soul, Melody labors to become Griff's unwanted sidekick and co-conspirator.

Actor turned writer-director Leon Ford's first feature is professionally executed but not very special, let alone super, in ideas or action. It doesn't really have a perspective on superheroism — at least none you haven't seen before — or mental illness, or even on which condition our protagonists truly suffer from. (The ending kinda fudges the question.) It aims for Sweet and Charming, lands at Sorta Kinda.

The routine bombast of regular superhero movies has been overexposed, but as an alternative flavor



Caped, er, raincoated crusader: Ryan Kwanten in *Griff the Invisible*.

too hard) Clark Kent act practically screams "I'VE GOT A SECRET LIFE NONE OF YOU KNOW ABOUT!!!" Indeed, he moonlights as a mysterious crime fighter in black rubber gear yea more fetishy than the Marvel norm. Trouble is, the victims he rescues seem as scared of him as their attackers, and the police are looking for this vigilante freak. Also concerned is Griff's brother Tim (Patrick Brammall), who's moved to Sydney from Adelaide to keep an eye on this sibling with no social skills and a history of acting out grandiose fantasies.

Coping with bad guys by night and one specific dickhead (Toby

so has a certain creepy indie serio-comedy cuteness. Just recently we've had the fey, overly pettable likes of *Beginners* (2010) and *The Future*, with Gus Van Sant's even more cloying *Restless* up next. *Griff the Invisible* is less irksome for having less overbearing "personality." But it's still just another self-consciously quirky romance between contrived misfits that congratulates the audience for enjoying a plate of nutmeg chervil Hollandaise sauce rather than the usual overcooked hamburger. Either way, you're going to wish you'd ordered something else. **SFBG**

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*Gun Hill Road's* Harmony Santana turns in a star-making performance as a teen transitioning from a boy named Michael to a girl named Vanessa. | PHOTO BY MYKWAIN GAINES

# Once upon a time in the Bronx

A father comes to terms with his son's sexuality in *Gun Hill Road*

By Ryan Lattanzio  
arts@sfbg.com

**FILM** Though the visibility of gays and lesbians in cinema remains (largely) confined to independent film, Rashaad Ernesto Green, in his debut feature *Gun Hill Road*, uses the creative freedom afforded by that closeting to explore issues of race and confused sexuality amid the Latino population of the Bronx.

Esai Morales is Enrique, a former drug dealer returning from prison to his wife Angela (Judy Reyes) and teenage son Michael (Harmony Santana). But everyone seems to have moved on with their lives. Angela is having an affair, and Michael has created a new persona, Vanessa. Green's film focuses on the relationship between the damaged Enrique and Michael, whose cross-dressing and budding transsexuality puts the family members at odds.

Nominated for the Grand Jury Prize at Sundance and an entry in this year's Frameline Film Festival, *Gun Hill Road* is one in a recent spate of films that deals with coming out in an urban setting. Like Green's film, Peter Bratt's *La Mission* (2009) offered a picture of homophobia in the Latino community. But *Gun Hill Road*, despite its bulging dramatic heft, shirks the after-school-special formula of *La Mission* by imagining

complex characters rather than hewing them from instantly recognizable, sympathetic archetypes.

Yet *Gun Hill Road* takes many a detour into hokum-town. There's a lot of yelling and screaming in that tiny Bronx apartment, which makes the proceedings occasionally claustrophobic and tiresome. The film has the subtlety of a slam poetry reading: it has emotional punch, but that punch often feels like its swinging in the dark. Yet the whole thing is handled with such chutzpah and bravery that you have to admire it.

The young Santana is fearless, portraying Michael-Vanessa with a naked-to-the-world earnestness that makes him the emotional center of the film. Enrique's fist-wielding masculinity makes him a difficult character to like, but the film is well-cast and the performances are on-point. Though the script is flawed, it's the execution that succeeds.

With a handheld camera in the tradition of gritty social realism, Green sheaths the Bronx cityscape in a muted lacquer of beige and blue, affording visual pleasures while treating Michael's disoriented sexuality with sensitivity rather than camp. But the film probably could have used a sense of humor. Perhaps it's because Michael isn't yet comfortable in his own skin. In the end, Green gives us reason to believe that he'll get there. **SFBG**

**GUN HILL ROAD** opens Fri/19 at the Sundance Kabuki.

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<b>THU 8/18</b>	8P WINTER'S FALL, B. HAMILTON, JOHN COURAGE AND THE GREAT PLANES (AMERICANA/ROOTS) \$5
<b>FRI 8/19</b>	5P FREE OYSTERS ON THE HALF SHELL 6P DJ'S CARMEN&MIRANDA AT THE EL RIO FRUIT STAND (FUNK/DISCO/POP) TILL 2AM, NOS 7P RED HOTS BURLESQUE 9P COMMISSIONED OUT- QUEER AND FEMALE ARTISTS IN BAY AREA
<b>SAT 8/13</b>	3P KAMP AMERICANA - MS. MOMO'S BIRTHDAY BASH W/ MONTANA ROSE, KAMP KAMILLE, TOSHIO HIRANO \$5-10 8P SEXPISTOLWHIP- LOUD, DIRTY & DANGEROUS SOUNDS NOS 9P DAIKAIJU, THE AQUAMEN, ROCKETSHIP ROCKETSHIP (SURF/PUNK) \$8
<b>SUN 8/21</b>	3P DAYTIME REALNESS - DRAG, DANCING AND DISORDER
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<b>WED Aug 17 9pm, \$6</b>	<b>THE MALLARD</b> Chase Frank Burrows
<b>THU Aug 18 9pm, \$7</b>	<b>BLISSES B</b> The Grownup Noise (Boston) Monte Mar (L.A.)
<b>FRI Aug 19 9pm, \$7</b>	<b>SLOWNESS</b> Here Come the Saviours, 2Frail, Moonbeams
<b>SAT Aug 20 9:30pm, \$6</b>	<b>MR. FREE &amp; THE SATELLITE FREAKOUT (TUCSON)</b> Sugar Candy Mountain Chris Thayer
<b>SUN Aug 21 9pm, \$8</b>	<b>GANGLIANS, BRIGHT ARCHER (JOANNA K. FROM AGESANDAGES)</b> Jean Marie
<b>MON Aug 22 10pm, FREE</b>	<b>PUNK ROCK SIDESHOW w/ DJ Tragic &amp; Duchess of Hazard</b>
<b>TUE Aug 23 9pm, \$7</b>	<b>STEVE LAKE FROM ZOUNDS (SOLO)</b> Tommy Strange
<b>WED Aug 24 9pm, \$8</b>	<b>VAZ</b> Pygmy Shrews Unstoppable Death Machine Dead (Australia)

**Upcoming:**  
White Mystery, Burnt Ones, Young Prisms, Grave Babies, Hot Fog, Ironwith, Ty Segall, Moonhearts, King Lollipop, Mikal Cronin, Mouthbreathers, Fpod Bpod, Tom Heyman, Japandroids, Primitive Hearts

**www.hemlocktavern.com**



Obits plays Bottom of the Hill Mon/22. | PHOTO BY ELIOT SHEPARD

Music listings are compiled by Emily Savage. Since club life is unpredictable, it's a good idea to call ahead or check the venue's web-site to confirm bookings and hours. Prices are listed when provided to us. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

St, SF; (415) 558-8521. 6-10pm, free. DJ Afrodite Shake spins jazz for happy hour. **Third Wednesdays** Underground SF. 10pm-2am, \$3. With Ms. Jackson, DJ Loryn, and Becky Knox spinning electro, tech, house, and breaks.

## THURSDAY 18

### ROCK/BLUES/HIP-HOP

**Blisses B, Grownup Noise, Monte Mer** Hemlock Tavern. 9pm, \$7.  
**King Midas in Reverse, Hellenes, Dangermaker** Hotel Utah. 7:30pm, \$10.  
**Lemonade, Body Language** Rickshaw Stop. 9pm, \$10.  
**Chelsea TK and the Tzigane Society** Red Devil Lounge. 9pm, \$6.  
**Cut Chemist, MC Edan, Mr. Lif** Mezzanine. 9pm, \$20.  
**David Dondero, Red Verse, Awahnichi** Cafe Du Nord. 8:30pm, \$10.  
**ETC Band** DNA Lounge. 10pm, \$45.  
**Hot Pocket** Blackthorn Tavern, 834 Irving, SF; www.blackthornsf.com. 10pm, free.  
**Plug In Stereo, Bird by Bird, DownDownDown, Weatherstar** Slim's. 8pm, \$13.  
**Slow Motion Cowboys, Buxter Hoot'n, Uncle Lucius** Amnesia 9pm, \$10.  
**Unauthorized Rolling Stones** Biscuits and Blues. 8 and 10pm, \$15.  
**U.S. Bombs, Meat Sluts, Johnny Madcap and the Distractions** Thee Parkside. 9pm, \$10.  
**Wooden Ships** Bottom of the Hill. 9:30pm, free with RSVP at tour.sailorjerryrepresents.com.

### JAZZ/NEW MUSIC

**Beth Custer Trio** 50 Mason Social House, 50 Mason, SF; www.50masonsocialhouse.com. 9pm, free.

### DANCE CLUBS

**Afrolicious** Elbo Room. 9pm, \$6. DJs Pleasuremaker and Señor Oz spin Afrobeat, Tropicália, electro, samba, and funk.  
**Arcade** Lookout, 3600 16th St, SF; www.lookoutsf.com. 9pm, free. Indie dance party.  
**Guilty Pleasures** Gestalt, 3159 16th St, SF; (415) 560-0137. 9:30pm, free. DJ TophZilla, Rob Metal, DJ Stef, and Disco-D spin punk, metal, electro-funk, and 80s.  
**1984** Mighty. 9pm, \$2. The long-running New Wave and 80s party features video DJs Mark Andrus, Don Lynch, and celebrity guests.  
**Thursday Special** Tralala Revolution Café, 3248 22nd St, SF; (415) 642-0474. 5pm, free. Downtempo, hip-hop, and freestyle beats by

Dr. Musco and Unbroken Circle MCs.  
**Thursdays at the Cat Club** Cat Club. 9pm, \$6 (free before 9:30pm). Two dance floors bumpin' with the best of 80s mainstream and underground with Dangerous Dan, Skip, Low Life, and guests.  
**Tropicana** Madrone Art Bar. 9pm, free. Salsa, cumbia, reggaeton, and more with DJs Don Bustamante, Apocolypto, Sr. Saen, Santero, and Mr. E.

FRIDAY 19

ROCK/BLUES/HIP-HOP

**Coup** Independent. 9pm, \$20.  
**Guella** Rock-It Room.10pm, \$5.  
**Dirty Beaches** Clift Hotel, 495 Geary, SF; RSVP to [cliftsessions@morganshotelgroup.com](mailto:cliftsessions@morganshotelgroup.com). 9pm, free.  
**Guella** Rock-It Room.10pm, \$5.  
**Hank IV, Midnite Snaxx** Bender's Bar, 806 S. Van Ness, SF; [www.bendersbars.com](http://www.bendersbars.com).10pm, \$5.  
**Hella Tight** Amnesia.10pm, \$5. Swoop Unit, 7pm, \$7.  
**Ian Franklin Band** Connecticut Yankee, 100 Connecticut, SF; [www.theyankee.com](http://www.theyankee.com).10pm, \$7.  
**My Peoples, Thrive, Top Shelf** Slim's. 9pm, \$15.  
**Nick 13, Audra Mae** Great American Music Hall. 9pm, \$16.  
**oOoOo, White Ring, Clams Casino, Shlohmo** 103 Harriet, SF; [www.1015.com](http://www.1015.com). 10pm, \$15.  
**Parties, Bye Bye Blackbirds, Love Dimenstion** Hotel Utah. 8pm, \$10.  
**Public Enemy, Prozack** Regency Ballroom. 9pm, \$40.  
**Run DMT, Bogl vs Dials** Rickshaw Stop. 9pm, \$10.  
**Sea of Bees, Chloe Makes Music, Rachel Fannan** Cafe Du Nord. 9:30pm, \$12.  
**Shemekia Copeland** Biscuits and Blues. 8pm, \$24.  
**Slowness, Here Come the Saviors, 2Frail, Moonbeams** Hemlock Tavern. 9:30pm, \$7.  
**Walk the Moon, Jhameel** Bottom of the Hill. 10pm, \$10.

JAZZ/NEW MUSIC

**Black Market Jazz Orchestra** Top of the Mark. 9pm, \$10.  
**Halley Elwell** 50 Mason Social House, 50 Mason, SF; [www.50masonsocietyhouse.com](http://www.50masonsocietyhouse.com). 7pm, free.  
**Jazz Organ Party with Graham Connah** Royal Cuckoo, 3202 Mission, SF; [www.royal-cuckoo.com](http://www.royal-cuckoo.com). 7:30pm, free.  
**Jason Marion, Guido, Nathan Temby** Johnny Foley's Irish House, 243 O'Farrell, SF; [www.duelingpianosatfoleys.com](http://www.duelingpianosatfoleys.com). 9pm, free. Dueling pianos.  
**Yes Go's** 50 Mason Social House, 50 Mason, SF; [www.50masonsocietyhouse.com](http://www.50masonsocietyhouse.com). 10pm, free.

FOLK/WORLD/COUNTRY

**Francisca Valenzuela, Boca Do Rio, DJ Beto** Elbo Room. 10pm, \$12. Latin rock.

DANCE CLUBS

**Afro Bao** Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs including Stepwise, Steve, Claude, Santero, and Elembe.  
**Oldies Night** Knockout. 9pm, \$2-\$4. Doo wap, soul, rock 'n' roll records with DJ Primo, Daniel, and Lost Cat.  
**Pledge: Fraternal** Lookout. 9pm, \$3-\$13. Benefiting LGBT and nonprofit organizations. Bottomless kegger cups and paddling booth with DJ Christopher B and DJ Grind.  
**Trannyshack** DNA Lounge. 9:30pm, \$15. Kate Bush vs. Bjork night with Heklina, Raya Light, Peggy L'eggs and more.  
**Vintage** Orson, 508 Fourth St, SF; (415) 777-1508. 5:30-11pm, free. DJ TophOne and guest spin jazzy beats for cocktailians.

SATURDAY 20

ROCK/BLUES/HIP-HOP

**Be Good Tanyas, Obo Martin** Independent. 9pm, \$25.  
**Bonehead BBQ with Stone Temple Pilots,**

**Cheap Trick** Great Meadow, 38 Fort Mason, SF; [www.fortmason.com](http://www.fortmason.com). noon, \$45-\$60. Also Fuel and Hooks.  
**Daikaiju, Aquamen, Rocketship Rocketship** El Rio. 10pm, \$8.  
**Dave Rave Pleasure Trip, True Margrit, Sean O'Brien** Hotel Utah. 1:30pm, \$10.  
**God is an Astronaut** Bottom of the Hill. 9pm, \$15.  
**Feel in a Well** Blackthorn Tavern, 834 Irving, SF; [www.blackthornsf.com](http://www.blackthornsf.com). 9:30pm, free.  
**Ray Manzarek and Robby Krieger of the Doors** Regency Ballroom. 9pm, \$48.  
**Mr. Free and Satellite Freakout, Chris Thayer** Hemlock Tavern. 9:30pm, \$6.  
**O.K. Hole** Amnesia. 9pm.  
**Polar Bears, Kissing Cousins, Syn Ack** Thee Parkside. 9pm, \$7.  
**Roosevelt Radio, Corner Laughers, Agony**

**Aunts** Hotel Utah. 8pm, \$10.  
**Sister Monica** Biscuits and Blues. 8 and 10pm, \$20.  
**Joel Streeter, David Berkeley, Lauren O'Connell** Cafe Du Nord. 8:30pm, \$12.  
**Systemic, 3rd Rail, Mudface** Slim's. 8:30pm, \$14.  
**Z-Trip, De La Soul, Nosaj Thing, Daddy Kev** Warfield. 9pm, \$30-\$47.  
**Yeibichai, Nslasha** Thee Parkside. 3pm, free.

JAZZ/NEW MUSIC

**Eli Wise Band** 50 Mason Social House, 50 Mason, SF; [www.50masonsocietyhouse.com](http://www.50masonsocietyhouse.com). 7pm, free.  
**Haberdasher** 50 Mason Social House, 50 Mason, SF; [www.50masonsocietyhouse.com](http://www.50masonsocietyhouse.com). 10pm, free.  
**Jason Marion, Guido, Nathan Temby** Johnny Foley's Irish House, 243 O'Farrell, SF; [www.duelingpianosatfoleys.com](http://www.duelingpianosatfoleys.com). 9pm, free.

[duelingpianosatfoleys.com](http://duelingpianosatfoleys.com). 9pm, free. Dueling pianos.

FOLK/WORLD/COUNTRY

**Benjamin Brown** Plough and Stars, 116 Clement, SF; [www.theploughandstars.com](http://www.theploughandstars.com). 9pm.  
**Saturday Night Salsa** Ramp, 855 Francois, SF; [www.facebook.com/therampsf](http://www.facebook.com/therampsf). 5:30pm, \$10.  
**Craig Ventresco and Meredith Axelrod** Atlas Cafe, 3049 20th St., SF; [www.atlascasf.net](http://www.atlascasf.net). 4pm.  
**West Coast Ramblers, Slim Jenkins** Verdi Club, 2424 Mariposa, SF; [www.verdiclub.net](http://www.verdiclub.net). 9:30pm, \$10.

DANCE CLUBS

**Afro Bao** Little Baobab, 3388 19th St, SF;

(415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs including Stepwise, Steve, Claude, Santero, and Elembe.  
**Bootie SF: Hubba Hubba Revue** DNA Lounge. 9pm, \$8-\$15. Pre-Burning Man mashup burlesque show with Bow-Tie Beauties, Sparkly Devil and more.  
**Booty Bassment** Knockout. 9pm, \$5. Booty shaking hip-hop with DJs Ryan Poulsen and Dimitri Dickenson.  
**Double Down** John Collins, 138 Minna, SF; [www.johncollins.com](http://www.johncollins.com). 9pm, \$7. DJs E Da Boss and Kung Fu Chris. Live performance by B.Bravo and Starship Connection.  
**Fringe** Madrone Art Bar. 9pm, \$5. Indie music video dance party with DJ Blondie K and subOctave.  
**Haceteria New Beat Night** Deco Lounge, 510 Larkin, SF; [www.decosf.com](http://www.decosf.com). Free before CONTINUES ON PAGE 38 »

Tantri:  
Shadow Play

Thursday, August 18, 5-9 pm  
\$10 Admission includes entry into **Bali: Art, Ritual, Performance**  
Asian Art Museum Civic Center BART Station



Indonesian puppetry is a mesmerizing kind of theatre using light and shadow, designated a "Masterpiece of Oral and Intangible Heritage of Humanity" by the UN. Don't miss the foremost living Balinese shadow puppeteer as he brings old tales to life in **wayang tantri**, a twist on this timeless art form.

Hang out over cocktails, enjoy a docent tour, see **Bali**, stroll the galleries, and make art. Bring your friends and spend the evening with us.

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FINAL S.F. SHOWS!

Sept. 3-5, Dolores Park, 2:00 PM

ASL INTERPRETER ON SITE FOR SEPT. 5 SHOW

"It wouldn't be a Mime Troupe show if it weren't funny as well as politically engaged, and funny about being politically engaged"

— SF CHRONICLE



On Display through August 27<sup>th</sup>

## Illusions of Grandeur

Featuring  
Lee Harvey Roswell  
and Nome Edonna

This Friday, August 19<sup>th</sup>

### Happy Hour

Drink specials  
**\$3 Draft**  
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Drink Specials



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## Elbo Room

<b>WED</b> 8/17 9PM \$20	LUCIFER'S HAMMER PRESENTS <b>DIAMOND HEAD</b> (U.K.) (FIRST SF SHOW!) <b>EVILDEAD</b> (MEMBERS OF AGENT STEEL & ABATTOIR) <b>SLOUGH FEG</b>
<b>THU</b> 8/18 9:30PM \$5	AFRO-TROPI-ELECTRIC-SAMBA-FUNK <b>AFROLICIOUS</b> WITH DJS/HOSTS: <b>PLEASUREMAKER,</b> <b>SENIOR OZ</b> PLUS SPECIAL GUEST: <b>DANNY MASSURE</b> PLUS <b>THE AFROLICIOUS LIVE BAND</b>
<b>FRI</b> 8/19 10PM \$10 ADV, \$12 DOOR	ELBO ROOM PRESENTS <b>FRANCISCA VALENZUELA</b> (CHILE) WITH FULL BAND PLUS <b>BOCA DO RIO</b> AND <b>DJ BETO</b>
<b>SAT</b> 8/20 10PM \$10	ELBO ROOM PRESENTS <b>SATURDAY NIGHT SOUL PARTY</b> WITH DJS LUCKY, PAUL PAUL, PHENGREN OSWALD (\$5 DISCOUNT IN SEMI-FORMAL ATTIRE)
<b>SUN</b> 8/21 9PM \$6	DUB MISSION PRESENTS the BEST IN DUB, DUBSTEP, ROOTS & DANCEHALL WITH <b>DJ SEP</b> <b>MANEESH the TWISTER</b> AND GUEST <b>DUB GABRIEL</b> (DESTROY ALL CONCEPTS) SPINNING AN EXCLUSIVE, ALL-VINYL SET
<b>MON</b> 8/22 9PM \$5-\$15 SLIDING SCALE	ELBO ROOM PRESENTS <b>A BENEFIT FOR MUTTVILLE:</b> SENIOR & DISABLED DOG RESCUE PERFORMING LIVE: <b>DALTON,</b> <b>THE CORRUPTORS,</b> <b>WINTER TEETH</b>
<b>TUE</b> 8/23 9PM STD	ELBO ROOM PRESENTS <b>KATE CRASH</b> (BLACKHEART RECORDS) <b>SHEBA QUEEN OF THE NIGHT</b> <b>STEREO GLITTER</b> <b>THE REVIBE</b>
<b>WED</b> 8/24 10PM \$5	ELBO ROOM PRESENTS <b>CLUB SHUTTER</b> WITH DJS <b>NAKO, OMAR, JUSTIN</b>

**UPCOMING:**  
THU 8/25 AFROLICIOUS: REX RIDDEM  
FRI 8/26 NON STOP BHANGRA / JAZZ MAFIA  
SAT 8/27 4ONEFUNCTION: HOUSESHOES  
SUN 8/28 DUB MISSION: DJ SEP, DFRNT (UK)

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**WEDNESDAY 17** 8:30 DOORS • \$10/12 • AA  
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**THE DANDELION WAR**

**THURSDAY 18** 8:30 DOORS • \$FREE • 21+  
SAILOR JERRY PRESENTS...  
**WOODEN SHIPS**  
**NIGHT BEATS**

**FRIDAY 19** 8:30 DOORS • \$10 • AA  
**WALK THE MOON**  
**JHAMEEL**  
**THE GUN AND DOLL SHOW**

**SATURDAY 20** 8:30 DOORS • \$12/15 • AA  
**GOD IS AN ASTRONAUT**  
**BRYAN VON REUTER**  
CLOUD ARCHIVE

**MONDAY 22** 8:30 DOORS • \$12 • AA  
**OBITS**  
**DISAPPEARS**  
**BEATERS**

**TUESDAY 23** 8:30 DOORS • \$8 • 21+  
**THE PRIDS**  
**THE DOWNER PARTY**  
**CONTINUES**

**WED. 8/24** ART VS. SCIENCE • MUSIC FOR ANIMALS  
**THU. 8/25** WAVE ARRAY  
**FRI. 8/26** SHE BEARDS • LUCKY JESUS  
**SAT. 8/27** LOQUAT  
**SUN. 8/28** STRIPMAIL ARCHITECTURE • LIGHT FM  
**TUE. 8/30** TAXES  
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\*Sat 8/20 3PM FREE  
**HAPPY HOUR SHOW**  
**YEIBICHA!**  
**NSLASHA**

W9PM \$7  
**POLAR BEARS**  
**KISSING COUSINS**  
**SYN ACK**

\*Sun 8/21 4PM FREE  
**TWANG SUNDAY**  
**MAURICE (77 EL-DEORA)**

\*Mon 8/22 7PM FREE  
**LOST WEEKEND VIDEO PRESENTS:**  
**DINNER AND A MOVIE NIGHT!**  
\$1 OLY'S & \$5 DINNER SPECIAL

**UPCOMING SHOWS:**  
8/25 - HAVARTI PARTY, NIGHT CALL, ZOO  
8/26 - TOTAL TRASH FEST 3!!!  
8/27 - TRADITIONAL FOOLS, OUTDOORSMEN, UZI RASH, THE SKRUBS  
8/27 - TOTAL TRASH FEST 3!!!  
8/27 - DUKES OF HAMBURG, LEGENDARY STARDUST COWBOY WITH THE ALTA MONT BOYS, ROCK N ROCK ADVENTURE KIDS, DADDY LONG LEGS, SHANKERS  
8/31 - THE WHITE WIRES, PERSONAL & THE PIZZAS, THE WRONG WORDS, OKMONIKS  
9/2 - SORROWS (BOMP ALIVE), THE CRAZY SQUEEZE, JHAMEEL  
9/3 - RIX, GENIUS, NERD, ROYAL TRUCK, WHITE FENCE (WOODIST), HEAVY CREAM, BURNT ONES  
9/7 - THE COPYRIGHTS, BE MY DOPPELGANGER  
9/8 - VREID, KAMPAK, NECONOMICON, PASSIVE AGGRESSIVE  
9/9 - AGNOSTIC FRONT, THE MONGOLOIDS, NAYSAYER, THE ROADSIDE BOMBS  
9/10 - THE CHAP TOPS, THE ROCKETZ, THE STRIKERS  
9/14 - DANILLO LOPEZ, ALL STAR BLUES, EXPERIENCE, PINE AND BATTERY, ONCE FREE, MELISSA PHELPS  
9/16 - ZOLINDS  
9/17 - (DAY) JUNIPERO SERRA ELEMENTARY SCHOOLS' FIRST ANNUAL POLKAPOLLOZA BENEFIT W/ POLKAPOLLOZA, SASSY, CARMICHAEL AND THE FOLLOIDS BAND  
9/17 - (NIGHT) RORSCHACH, EARLY GRAVES, KOWLOON WALLED CITY, KICKER

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## LIVE MUSIC

**WEDNESDAY 08/17**  
7:30PM • \$10 ADV & DOOR  
**INTERNATIONAL POP OVERTHROW FESTIVAL**  
• The Honey Wilders  
• The American Professionals  
• Preoccupied Pipers  
• Butch Berry  
• The Bobbleheads  
• David Brookings

**THURSDAY 08/18**  
7:30PM • \$10 ADV & DOOR  
**FESTIVAL CONTINUES**  
• The Hellenes  
• Danglermaker  
• The Real Numbers  
• The Clarence  
• Adrian Bourgeois  
• David Brookings

**FRIDAY 08/19**  
8PM • \$10 ADV & DOOR  
**FESTIVAL CONTINUES**  
• The Parties  
• The Bye Bye Blackbirds  
• The Love Dimension  
• Trevor Childs & The Beholders  
• The Lotus Moon  
• Skystone

**SATURDAY 08/20**  
1:30PM • \$10 ADV & DOOR  
**FESTIVAL CONTINUES**  
• Dave Rave  
• Pleasure Trip  
• True Margrit  
• Sean O'Brien  
• The Well Wishers  
• Jordan Carp

8PM • \$10 ADV & DOOR  
• Roosevelt Radio  
• Corner Laughers  
• Agony Aunts  
• Zero Pop  
• Talk Tonight

**SUNDAY 08/21**  
8PM • \$7 ADV & DOOR  
**FESTIVAL CONTINUES**  
• The AM's  
• The Jasper Dickson Revue  
• Aldea

**TUESDAY 08/23**  
9PM • \$13 ADV & DOOR  
• Jim Ward  
• The Lusitania

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# FRIDAY NIGHTS

Aug. 19 at the de Young



Pablo Picasso. *Portrait of Dora Maar*, 1937. Musée National Picasso, Paris.  
© 2011 Estate of Pablo Picasso / Artists Rights Society (ARS), New York.

From 5–8:45pm with free programs and live music. Enjoy cocktails, sangria and a Spanish inspired prix fixe menu in the café.

> **VIEW** the special exhibition *Picasso: Masterpieces from the Musée National Picasso, Paris*.

> **ENJOY** Brazilian music by guitarist Alessandro dos Santos Penezzi and clarinetist Alexandre Ribeiro.

> **LISTEN** to Dr. Jean Audigier, professor at USF, discuss his favorite works and why Picasso was the most influential artist of his time. Special lecture presented in partnership with the Alliance Française. In the Koret Auditorium at 7pm; seating is on a first-come, first-served basis.

> **VISIT** the Artist Fellows Salon hosted by Rafael Sarria and Red Poppy Art House. In the Kimball Education Gallery from 6–8:30pm.

> **CREATE** your own piece of art inspired by the Picasso exhibition.

Friday Nights at the de Young is part of FAMSF's Cultural Encounters initiative generously funded by The James Irvine Foundation, The Wallace Foundation, the Institute of Museum and Library Services, the Columbia Foundation, and the Winifred Johnson Clive Foundation.



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8/17 Beware of Safety, Field Trips, Cloud Archive 8/18 Dry Season, Festizio, An Isotope, Mystery School; No Captains (8PM) 8/19 Falling Still, Story of Slim, Califia, Kevin Miso 8/20 FAUXGIRLS 8/21 Hellbeard, Morning Ablaze, Serial Hawk, Idols Plague 8/23 Protomen, Sigourney Reverb 8/24 The Carpettes ('77 UK punk), The Shadow, Talky Tina, Started-its 8/25–27: 20 Sided Rec. Release Party

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WEDS AUG 17 **HARDERSHIPS + 1776**  
ONLY YOU + JESSE & PAULA  
DJ MICK MARSH (NYC) • 9PM \$7

THURS AUG 18 **BAD BIBLES + THE TUNNEL**  
MOONBELL + DJ NEIL • 9P \$7

FRI AUG 19 **OLDIES NIGHT**  
NASTY OLDIES W PRIMO, DANIEL & LOST CAT TOP \$4

SAT AUG 20 **BOOTY BASSMENT**  
SHAKE YER CHICKEN NOODLE WITH A COKE ON THE SIDE  
RYAN POULSEN & DIMITRI DICKENSON  
SPIN OLD SCHOOL BUTT BUMPERS TOP \$5  
AFTERNOON RECORD SWAP 6P - 9PM

SUN AUG 21 **APACHE + DADDY LONG LEGS**  
FEVER MACHINE (CHINA)  
PLUS GUEST DJs • 9PM \$6

MON AUG 22 **OONA**  
BESTFRIEND & BOYFRIEND  
CHARLES MANSION + DJ NEIL  
MARTINSON • ONE ACT TBA • 9PM \$7

TUES AUG 23 **FLOOD + MIDNIGHT**  
CHASER + SERPENT CROWN  
DJ TAYPOLEN • 9:30PM \$6

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**SFBG**



**WM. Hunter (front) and Liam Hughes in New Conservatory Theatre Center's world-premiere "dream play" *Waiting for Giovanni*.** | PHOTO BY LOIS TEMA

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks. For complete listings, see www.sfbg.com.

## THEATER

### OPENING

**Exit, Pursued By a Bear** Boxcar Playhouse, 505 Natoma, SF; www.crowdedfire.org. \$10-35. Previews Thurs/18-Fri/19, 8pm. Opens Sat/20, 8pm. Runs Wed-Sat (Aug 24-27 and Sept 7-17), 8pm. Through Sept 17. Crowded Fire performs Lauren Gunderson's new play, a feminist revenge comedy.

**Waiting for Giovanni** Decker Theater, New Conservatory Theatre Center, 25 Van Ness, SF; www.nctcsf.org. \$25-36. Previews Fri/19-Sat/20 and Aug 24-26, 8pm; Sun/21, 2pm. Opens Aug 27, 8pm. Runs Wed-Sat, 8pm; Sun, 2pm. Through Sept 18. This world-premiere play by Jewelle Gomez in collaboration with Harry Waters Jr. imagines a split-second of indecision in the mind of author James Baldwin.

### BAY AREA

**Toe** Ashby Stage, 1901 Ashby, Berk; www.brownpaper-tickets.com. \$25. Opens Thurs/18, 8pm. Runs Thurs-Sat, 8pm; Sun, 5pm. Through Sept 11. Swirl Media presents Deedee Kirkwood's pot-fueled comedy.

### ONGOING

**Act One, Scene Two** SF Playhouse, Stage Two, 533 Sutter, SF; (415) 869-5384, www.un-scripted.com. \$10-20. Thurs/18-Sat/20, 8pm. Un-Scripted Theater Company hosts a different playwright each night, performing the first scene of an unfinished play and then improvising its finish.

**"AfroSolo Arts Festival"** Various venues, SF; www.afrosolo.org. Free-\$100. Through Oct 20. The AfroSolo Theatre Company presents its 18th annual festival celebrating African American artists, musicians, and performers.

**American Buffalo** Actors Theatre of San Francisco, 855 Bush, SF; (415) 345-1287, www.actorstheatresf.org. \$26-38. Wed-Sat, 8pm. Through Sept 3. Actors Theatre of San Francisco performs the David Mamet crime classic.

**Bedtime in Detroit** Boxcar Theatre Studios, 125A Hyde, SF; www.boxcartheatre.org. \$15. Thurs/18-Sat/20, 8pm; Sun/21, 4pm. Boxcar Theatre's first-ever Directing Lab Performance is of Ellen K. Anderson's drama, set in Detroit on Devil's Night.

**Billy Elliot** Orpheum Theater, 1192 Market, SF; www.shnsf.com/shows/billyelliott. \$35-200. Wed/17-Sat/20, 8pm (also Sat/20, 2pm); Sun/21, 2 and 7:30pm. As a Broadway musical, *Billy Elliot* proves more enjoyable than the film. The movie's T. Rex score may have been a major selling point, but it was a bit maudlin for a story that needed no help in that department. The musical naturally has a sentimental moment or three, but it's much more often funny, muscular in its staging (with repeatedly inspired choreography from Peter Darling), and expansive in its eclectic score (Elton John) and well-wrought book and lyrics (Lee Hall). Moreover, Stephen Daldry (who also directed the 2000 film) plays up bracingly the too-timely class politics of the modest 1980s English mining town besieged by Margaret Thatcher's neoliberal regime in the latter's ultimately successful bid to crush the once-powerful miners union. The cast is likewise very strong. The second act is not as strong as the first, but as crowd-pleasing entertainment the musical burrows

deep and more often than not comes up with gold. (Avila) **The Book of Liz** Custom Made Theatre, 1620 Gough, SF; www.custommade.org. \$25-32. Thurs-Sat, 8pm; Sun, 7pm. Extended through Aug 28. Custom Made Theatre performs David and Amy Sedaris' comedy about an unconventional nun.

**Gilligan's Island: Live On Stage!** 2011 Garage, 975 Howard, SF; www.brownpapertickets.com. \$10-20. Sat-Sun, 8pm. Through Aug 28. Moore Theatre and SAFEhouse for the Performing Arts presents this updated, ribald take on TV's classic castaways.

**A Midsummer Night's Dream** Steve Silver Theater, 1101 Eucalyptus (on the Lowell High School campus), SF; www.bathwater.org. \$20. Thurs/18-Sat/20, 7:30pm. Bathwater Productions performs an acrobatic version of the Shakespeare classic.

**A Midsummer's Night Dream** This week: McLaren Park, Mansell St, SF; www.womanswill.org. Free (donations requested). Sat/20-Sun/21, 2pm. Performances continue at Bay Area parks through Aug 28. Woman's Will performs the Shakespeare favorite.

**The Nature Line** Phoenix Theater, 414 Mason, SF; www.sleepwalkers theatre.com. \$17-20. Thurs-Sat, 8pm. Through Aug 27. With *The Nature Line*, Sleepwalkers Theatre concludes playwright J.C. Lee's ambitious apocalypse trilogy, "This World and After." Now well into the post-apocalyptic age, Aya (Charisse Loriaux) buries her miscarriages in the hardscrabble earth, tended by a blind one-breasted s/he named T (Amy Prosser) who plants a would-be garden and collects tattered love letters from a past when people could still physically — and emotionally — touch one another. All that's been banished now, Aya's friend Arty (Ariane Owens) tells us, along with the onetime plague of "sadness." The few humans remaining huddle in the antiseptic arms of a corporate entity represented by a bossy nurse (Janna Kefalas) and her spacey assistant (Lissa Keigwin), who manage an artificial insemination clinic fueled by a stable of four comic-book-reared studs, or "dudes" in the argot of the future (a sensitive crooner smitten with Aya, played by Joshua Schell, and a boisterously adolescent fantastic three played by the roundly hilarious Roy Landaverde, Jeff Moran, and Jomar Tagatac). This all takes place at the edge of a vast, reportedly menacing frontier. Lured by an enchanting dream, and urged by T, Aya crosses over into this forbidding land, followed willy-nilly by everyone else, only to find another Eden of sorts, inhabited by the, at first, unrecognized figures of Aya's lost and future familia (Soraya Gillis and Carla Pantoja) — a poignant moment comes in a bilingual reunion that magically erases barriers of language and time. Indeed, if Lee's title suggests "line" as both lineage and division, the play recovers a timeless order by challenging the artificial lines between persons; people and "nature"; past, present, and future; or dream and reality. Director Mina Morita's staging is fleet and at times poetic, while she gets generally solid performances from her cast (the more comical parts working best). Imaginative, just a little risqué, and reminiscent in its heightened vernacular, low humor, and romantic optimism of word-struck apocalypse-dramas like Liz Duffy Adams' *Dog Act*, *Nature* is a well-constructed narrative with a theme and dialogue that can feel alternately eloquent and heavy-handed. That said, its final image remains an apt conclusion for the trilogy as a whole, amid another Eden where the first kiss, and first heartbreak, starts the beating all over again. (Avila)

**Peaches on Regalia** Stage Werx, 533 Sutter, SF; www.wilywestproductions.com. \$12-24. Thurs-Sat, 8pm. Through Aug 27. The new comedy by Bay Area playwright Steve Lyons borrows its title from a Frank Zappa instrumental and stamps it on the menu of a local diner (tangibly evoked in Wes Cayabyab and Quinn J. Whitaker's spiffy set design), where new employee and recent college graduate Peaches (an endearingly offbeat Sarah Moser) revels in her impulse decision to leave a job at an investment bank to work at a place with such an auspicious side dish. We meet Peaches, as well as best friend Joanne (Nicole Hammersla), nebbish customer Norman (Philip Goleman), and confident guy's guy Syd (Cooper Carlson), through a set of discrete monologues, each illustrated with mute help from the other characters. Philosophies of life and hidden desires are all on display but the plot is a prix fixe menu of romance, marriage, and parenthood as deliberate encounters lead to unexpected matches. Sharp performances crisply directed by Sara Staley add zest to otherwise average comic fare, but the writing has several inspired flights of zaniness too. Questionable whether the second act's course is warranted, however, since it's plot to pull into parenthood a reluctant Norman — for whom the pace of events collapses nine months and more into a dizzying time warp — is a bit too *I Love Lucy* to concentrate on without itching to change the channel. (Avila)

**Tigers Be Still** SF Playhouse, 522 Sutter, SF; www.sfpayhouse.org. \$30-50. Tues-Wed, 7pm; Thurs-Sat, 8pm (also Sat, 3pm). Through Sept 10. SF Playhouse performs Kim Rosenstock's quirky comedy.

**True West** NOHspace, 2840 Mariposa, SF; 1-800-838-3006, www.truewestsf.com. \$10-28. Wed-Sat, 8pm. Through Sept 17. Expression Productions presents Sam Shepard's tale of two brothers.

**2012: The Musical!** This week: Washington Square Park, Columbus at Union, SF; www.sfmt.org. Free. Sat/20, 2pm. Also Sun/21, 2pm. Yerba Buena Gardens, Mission at Third St, SF. Continues through Sept 25 at various Bay Area venues. San Francisco Mime Troupe mounts their annual summer musical; this year's show is about a political theater company torn between selling out and staying true to its anti-corporate roots.

**What Mamma Said About Down There** SF Downtown Comedy Theater, 287 Ellis, SF; www.sfdowntowncomedytheater.com. \$15. Thurs/18-Sat/20, 8pm. Sia Amma returns with her solo comedy.

### BAY AREA

**Candida** Bruns Memorial Amphitheater, 100 California Shakespeare Theatre Way, Orinda; www.calshakes.org. \$35-66. Tues-Thurs, 7:30pm; Fri-Sat, 8pm (also Sept 3, 2pm); Sun, 4pm. Through Sept 4. Cal Shakes artistic director helms this taken on George Bernard Shaw's classic about a housewife torn between her husband and a new suitor.

**Communicating Doors** Live Oak Theatre, 1301 Shattuck, Berk; www.aeofberkeley.org. \$12-15. Fri/19-Sat/20, 8pm. Actors Ensemble of Berkeley performs Alan Ayckbourn's "time-travel-battle-of-the-sexes comedy."

**The Complete History of America (abridged)** Dominican University of California, Forest Meadows Amphitheater, 1475 Grand, San Rafael; (415) 499-4488, www.marin-shakespeare.org. \$20-35. Performance times vary; check website for schedule. Through Sept. 25. Marin Shakespeare Company performs Adam Lon, Reed Martin, and Austin Tichenor's three-person romp through American history.

**Madhouse Rhythm** Cabaret at Marsh Berkeley, 2120 Allston, Berk; (415) 282-3055, www.themarsh.org. \$15-35. Thurs, 7:30pm. Through Aug 25. Joshua Walters performs his hip-hop-infused autobiographical show about his experiences with bipolar disorder.

**Not a Genuine Black Man** Marsh Berkeley, TheaterStage, 2120 Allston, Berk; 1-800-838-3006, www.themarsh.org. \$20-50. Sat, 5pm (also Sept 8 and 22, 7:30pm).

Through Sept 24. This is it: the final extension of Brian Copeland's solo show about growing up in (nearly) all-white San Leandro.

**Reduction in Force** Berkeley City Club, 2315 Durant, Berk; (510) 558-1381, www.centralworks.org. \$14-25. Thurs-Sat, 8pm (also Sat/20 and Aug 27, 5pm); Sun, 5pm. Through Aug 28. Central Works performs "an economic comedy about back-stabbing, ass-kissing, and survival of the sneakiest."

**The Road to Hades** John Hinkel Park, Southampton Ave, Berk; (510) 841-6500, www.shotgunplayers.org. \$10 (suggested donation; no one turned away for lack of funds). Sat-Sun, 3pm. Through Sept 11. Shotgun Players presents a new comedy written by and starring veteran comedian and clown Jeff Raz.

**Seven Guitars** Marin Theatre Company, 397 Miller, Mill Valley; (415) 388-5208, www.marintheatre.org. \$34-55. Tues and Thurs-Sat, 8pm (also Aug 25, 1pm; Sat/20 and Sept 3, 2pm); Wed, 7:30pm; Sun, 2 and 7pm. Through Sept 4. Marin Theatre Company performs August Wilson's 1940s-set entry into his series of plays about the African-American experience.

**Strange Travel Suggestions** Cabaret at Marsh Berkeley, 2120 Allston, Berk; (415) 282-3055, www.themarsh.org. \$20-50. Fri, 8pm; Sat, 5pm. Through Aug 27. Jeff Greenwald returns with a new version of his hit show of improvised monologues about travel.

**"2011 New Works Festival"** TheatreWorks at Lucie Stern Theatre, 1355 Middlefield, Palo Alto; (650) 463-1960, www.theatreworks.org. \$19-29. Schedule varies. Through Sun/21. TheatreWorks presents its annual festival of new musicals and plays, performed in workshop or staged-reading form, plus a panel discussion.

### PERFORMANCE/DANCE

**"Four Saints in Three Acts: An Opera Installation"** Novellus Theater, 700 Howard, SF; (415) 978-2787, www.ybca.org. Previews Thurs, 7:30pm. Runs Fri-Sat, 8pm; Sun, 2pm. \$10-15. SFMOMA and YBCA present this new production of Virgil Thomson and Gertrude Stein's opera.

**"Free Preview of SF Fringe Festival"** Exit Theatre, 156 Eddy, SF; RSVP to carrpool@pacbell.net. Sat, 8pm. Free. Check out excerpts from Fringe-bound works by local companies.

**"Help is on the Way XVII: Gotta Sing! Gotta Dance!"** Herbst Theatre, 401 Van Ness, SF; www.helphospitalwayway.org. Sun, 7:30pm. \$50-125. Performers including Lea Salonga, Shirley Jones, Kim Nalley, Paula West, and more join forces to raise money for local AIDS service organizations, presented by the Richmond/Ermet AIDS Foundation.

**"House Special"** ODC Theater, 3153 17th St, SF; (415) 863-9834, www.odctheater.org. Sat, 8pm. \$15-18. Julie Caffey, Christine Bonasea, and Raisa Punkii present works-in-progress as part of ODC's summer shared-residency program.

**"A Mix Tape for Ophelia"** CounterPULSE, 1310 Mission, SF; www.counterpulse.org. Fri-Sat, 8pm. \$20. CounterPULSE and Collage Theater present this multimedia exploration of adolescence through a Shakespearean, queer lens.

**"SF Live!"** 50 Mason Social House, 50 Mason, SF; www.50masonsocialhouse.com. Mon, 9:30pm. Free. Ongoing. Comedy and music showcase.

**"2011 Bay Area Rhythm Exchange"** Herbst Theatre, 401 Van Ness, SF; (415) 392-4400, www.cityboxoffice.com. Fri-Sat, 8pm. \$17-25. Stepology presents this tap dance festival, featuring Melinda Sullivan, Channing Cook Holmes, the Barbary Coast Cloggers, and more.

**"The Wounded Stag"** Marsh, 1062 Valencia, SF; www.themarsh.org. Tues, 7:30pm, \$10. Musical performance and monologues with multi-instrumentalist Andrew Goldfarb (a.k.a. the Slow Poisoner) and absurdist performance artist Dan Carbone. **SFBG**



**Local woman done good: Goapele takes the stage at the Art and Soul Festival on Sun/21 in her hometown Oakland.**

Events listings are compiled by Caitlin Donohue. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

## WEDNESDAY 17

**"A New Space Telescope Project: Testing What We Think We Know About the Universe"** Randall Museum, 199 Museum Way, SF. (415) 554-9600, www.ran-dallmuseum.org. 7:30pm, free. Research astrophysicist Michael Gregg will flash fascinating, lovely images of space taken by the Hubble Space Telescope. Surprise — they map an area of the universe four times farther out than any previous distance measurement technology.

**Smack Dab open mic** Magnet, 4122 18th St., SF. www.magnetsf.org. 7:30pm, free. A gently regimented open mic (one song or two-and-a-half double spaced pages of prose only, people) leads up to a performance by Fleigh, a queer underground ukelele duo.

## THURSDAY 18

**"An Evening With the Collection: Celebrating the Fall Harvest"** California Historical Society Museum, 678 Mission, SF. (415) 357-1848, www.californiahistoricalociety.org. 5:30pm, \$4 donation suggested. The historical society's ongoing sneak-peeks at its collection continue tonight with a look at agricultural-themed ephemera. Produce labels, harvest propaganda, olive ads, and more. Snacks served! **"Ken Shelf: Life Contained"** The Rare Bird, 3883 Piedmont, Oakl. (510) 653-2473, www.therarebird.com. 6-9pm, free. Ken Shelf loves plants. He owns Succulence, Bernal Heights' cacti supply central, and now is expanding into an even more artistic allegiance with flora. This art opening, held in conjuncture with the Piedmont Art Walk, features a shower of glass globes, enclosed terrarium ecosystems suspended from the ceiling.

## FRIDAY 19

**Free acupuncture Friday** Potrero Community Acupuncture, Suite B, 1796 18th St., SF. (415) 658-5132, www.potrerocommunityacupuncture.com. 10am-4pm, free. Welcome Potrero Community Acupuncture into the neighborhood — the low-cost acupuncture providers are holding their grand opening today, and you can be the beneficiary. Just head over to the business' Facebook page to sign up for a free acupuncture treatment.

## SATURDAY 20

**Japan Center Malls "Waikiki Paradise" celebration** Japantown Peace Plaza, Post and Buchanan, SF. www.sfjapantown.org. 2-10pm, free. This day-long event kicks off with kiddy crafts — ti leaf bracelet-making, origami, hula, and more — continues with hours of traditional Hawaiian and Polynesian performance, finishing out with a screening of the first of three successful Elvis-in-aloha flicks: *Blue Hawaii*.

**Art and Soul Festival** Frank Ogawa Plaza and City Center, Oakl. (510) 444-CITY, www.artandsouloakland.com. Also Sun/21. Noon-6pm, \$15 one-day admission. Goapele, the Kev Choice Ensemble, Tower of Power, Sistas in the Pit, and an all-day gospel stage on Saturday are but a few of the soulful sounds coming from this public transit-accessible summer jam.

**American Indian Market and Powwow** Julian between 14th and 15th sts., SF. www.friendshiphousesf.org. 10am-6pm, free. Dancers, arts 'n' crafts, drum groups, and Indian tacos — a day to honor Native American families and their contributions to their community. The fair is put on by Friendship House Association of American Indians, Inc., a group that has been supplying substance abuse treatment through an 11-bed residential program since 1963.

**Literary Death Match** Yerba Buena Center for the Arts, 701 Mission, SF. (415) 978-2787, www.ybca.org. Noon-8pm, free. Literary luminaries duke it out in this show-down of the minds: slam artist Chinaka Hodge, Portuguese Artists Colony founder Caitlin Myer, and authors Susan Steinberg and Jonathan Keats will throw down. Plus, check out the artists featured in YBCA's Bay Area Now 6 Festival, for free.

## SUNDAY 21

**Open Cockpit Day** Oakland Aviation Museum, 8252 Earhart, Oakl. (510) 638-7100, www.oaklandaviationmuseum.org. Noon-4pm, \$9. True enthusiasts of this event will find the following words thrilling: A-3 *Skywarrior*, A-4 *Skyhawk*, P-51B *Red Tail Mustang*, USAF T-39 *Sabreliner* — and of course, the *Solent* flying boat from *Raiders of the Lost Ark*. Yes indeed, today is the day you can lumber into all of these aircraft at the aviation museum, try out cockpit simulators, and generally geek out on airborne enthusiasm. **SFBG**

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CHECK DIRECTORIES FOR THEATERS AND SHOWTIMES

FILM LISTINGS



**Fang-up job: Anton Yelchin and Colin Farrell star in *Fright Night*, out Fri/19. |** COURTESY DREAMWORKS II DISTRIBUTION CO.

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Michelle Devereaux, Max Goldberg, Dennis Harvey, Louis Peitzman, Lynn Rapoport, Ben Richardson, and Matt Sussman. For rep house showtimes, see Rep Clock. For complete film listings, see [www.sfbg.com](http://www.sfbg.com).

OPENING

**Amigo** John Sayles' career is a fascinating one too varied to fully examine here; suffice it to say, the man's first big gig was writing 1978's *Piranha* before he became the indie auteur behind such notables as 1984's *The Brother from Another Planet*, 1987's *Matewan*, 1988's *Eight Men Out*, and 1996's *Lone Star*. He favors large ensemble casts, socially-conscious themes, and an unhurried pace that allows the exploration of various plot threads. *Amigo* is possibly most similar to 1997's *Men With Guns*, in that it's largely subtitled, is set in a foreign country (here, the Philippines), and plays out against a backdrop of political and military unrest. The film takes place during the Philippine-American War, circa 1900, as U.S. troops (led by Sayles favorite Chris Cooper) roam the just-freed-from-Spain jungles searching for rebels who threaten America's claim to the land. Also in the mix are town leader Rafael (Filipino superstar Joel Torre), his guerilla brother (Ronnie Lazaro), and a crooked priest (Yul Vázquez) fond of incorrectly translating between sides. *Amigo*'s an important film simply because it educates about a little-known conflict — frankly, America's conduct as occupiers is so cruel that it's no surprise the history books gloss over it — but it's slow-moving and heavy-handed, with a tone that pitches uneasily between humor and tragedy. (2:08) *Stonestown*. (Eddy)

**The Arbor** An audaciously conceived and genuinely haunting chronicle of a family, *The Arbor* reinvents two of the most debased forms of nonfiction film: the venerating portrait of an artist who died young and the voyeuristic confession of abuse. The locus here is the short, bottle-strewn life of Andrea Dunbar, a brilliant playwright whose work distilled the manners and speech of the West Yorkshire housing projects. *The Arbor* effectively stages some of this work in a park near the same apartments, but the project's focus is Dunbar's shambling private life and its devastating effect on friends, lovers, and daughters. Our emotions are strained by their collective fury and grief, but never cheated. Curiously, Clio Barnard accomplishes this by being up front in her manipulations. After collecting interviews with the key players, she cast actors to lip sync the answers — that is, the voices are documentary while the images are staged, an uncanny effect that becomes even more so when Barnard stitches together responses to narrate a single event. The technique is eerie and literally disembodiment. In the same way that one affected by trauma may experience a separation from his or her self, so the image of the actor speaking comes unglued from the “real” voice — and so too is there a crucial hesitation in our assigning authenticity to a single, undivided subject. There are shades of Greek tragedy in *The Arbor*'s patient, distanced unfolding of its characters' fates. The speakers are imagined as a chorus, and though the drama is offscreen, long since buried, the pain still lives. (1:34) *Roxie*. (Goldberg)

**Bellflower** Picture *Two Lane Blacktop* (1971) drifters armed with “dude”-centric vocabulary and an obsession with *The Road Warrior* (1981) and its apocalypse-wow survivalist chic. There are so many pleasures

in this janky, so-very-DIY, heavy-on-the-sun-blasted-atmosphere indie that you're almost willing to overlook the clichés, the dead zones, and the annoying characters. Seeming everydudes Woodrow (director-writer-producer Evan Glodell) and Aiden (Tyler Dawson) are far too obsessed with tricking out their cars and building a flamethrower for their own good — the misfits must force themselves out of the metal shop of the mind to meet women. So when Woodrow goes up against Milly (Jessie Wiseman) in a cricket-eating contest at a bar, it's love at first bite. Their meet-gross morphs into a road trip and eventually a relationship, while the flamethrower nags, unexplained, in the background, like an unfired gun — or an unconsummated, not-funny bromance. These manifestations of male fantasy — muscle cars, weapons, and tough chicks — are cast in a dreamy, saturated, and burnt-at-the-edges light, as Glodell and company weave together barely articulated reveries and bad-new-west imagery with a kind of fuck-all intelligence, culminating in a finale that will either haunt you with its scattershot machismo-romanticism or leave you scratching your noggin wondering what just happened. (1:46) (Chun)

**Conan the Barbarian** Jason Momoa (*Game of Thrones*), Rose McGowan, and Ron Perlman star (in 3D) in this latest take on the Robert E. Howard hero. (1:42)

**Fright Night** Don't let the spooky trailer fool you: the *Fright Night* remake is almost as silly as the original. In fact, it follows the 1985 film closely, as young Charley Brewster (Anton Yelchin) comes to realize that his neighbor Jerry (Colin Farrell) is a vampire. The biggest change is a smart one — this *Fright Night* transforms late-night TV host Peter Vincent into Criss Angel-type illusionist Peter Vincent (David Tennant). The casting is spot on all-around, and frankly, Farrell is a lot more believable than Chris Sarandon as the seductive bad boy. The only real problem with the new *Fright Night* — other than the unnecessary 3D — is that it never fully commits to camp the way the original did. There's a bit too much back-and-forth between serious scares and goofy blood splatters. Luckily, it's still an entertaining remake that doesn't crap all over a classic. It's also a great reminder that vampires don't have to be moody — remember, they used to be fun. (2:00) (Peitzman)

**Griff the Invisible** See “Fortress of Meh.” (1:33) *Shattuck*.

**Gun Hill Road** See “Once Upon a Time in the Bronx.” (1:28) *Sundance Kabuki*.

**One Day** See “Deep in the Heart.” (1:48) *Balboa*.

**Senna** When Ayrton Senna died in 1994 at the age of 34, he had already secured his legacy as one of the greatest and most beloved Formula One racers of all time. The three-time world champion was a hero in his native Brazil and a respected and feared opponent on the track. This eponymous documentary by director Asif Kapadia is nearly as dynamic as the man himself, with more than enough revving engines and last minute passes to satisfy your lust for speed and a decent helping Ayrton's famous personality as well. Senna was a champion, driven to win even as the sometimes-backhanded politics of the racing world stood in his way. A tragic figure, maybe, but a legend nonetheless. You don't have to be an F1 fan to appreciate this film, but you may wind up one by the time the credits roll. (1:44) *Embarcadero*, *Smith Rafael*. (Cooper Berkmoeyer)

**Sholem Aleichem: Laughing in the Darkness** This documentary cuts to the chase right at the beginning: yeah, Sholem Aleichem was the guy who wrote the Tevye stories that inspired *Fiddler on the Roof*. But filmmaker Joseph Dorman isn't trying to make *Fiddler: Behind the Musical*. Instead, he takes an in-depth look at the life, writing career, and cultural significance of “one of the great modern Jewish writers — and our greatest Yiddish writer,” per the film's press notes. Fans of Jewish lit will be particularly engaged by Sholem Aleichem's tale; raised in a shtetl in what's now the Ukraine, he moved around Europe and to the United States pursuing various careers, but always writing the popular yarns that addressed not just Jewish life, but broader issues facing turn-of-the-last-century Jews, including the cross-generational conflicts that make up much of *Fiddler*'s plot and humor. That said, this film does rely an awful lot on PBS-style slow pans over black-and-white photos and intellectual talking heads; one suspects the subject himself (so devoted was he to entertaining the regular folk who enjoyed his stories) would've preferred his life story to unfold in a less didactic fashion. (1:33) *Opera Plaza*. (Eddy)

**Spy Kids: All the Time in the World** Robert Rodriguez just can't stop making these. (1:29)

ONGOING

**Another Earth** (1:32) *Opera Plaza*, *Shattuck*.

**Attack the Block** (1:28) *Metreon*.

**Beats, Rhymes & Life** (1:38) *Shattuck*.

**Beginners** (1:44) *Lumiere*.

**Bride Flight** (2:10) *Opera Plaza*.

**Bridesmaids** (2:04) *Shattuck*.

**Buck** (1:28) *Opera Plaza*, *Shattuck*.

**Captain America: The First Avenger** (2:09) *SF Center*, *Shattuck*, *Sundance Kabuki*.

**The Change-Up** (1:52) *Four Star*, *Marina*, *1000 Van Ness*, *Shattuck*.

**Cowboys and Aliens** (1:58) *1000 Van Ness*, *Presidio*, *SF Center*.

**Crazy, Stupid, Love** (1:58) *Marina*, *1000 Van Ness*, *SF Center*, *Shattuck*, *Sundance Kabuki*.

**Crime After Crime** (1:33) *Smith Rafael*.

**The Devil's Double** (1:48) *California*, *SF Center*, *Sundance Kabuki*.

**Final Destination 5** The thing about my undying love for the *Final Destination* series is that it's completely legitimate and 100 percent sincere. You know exactly what you're getting with each new movie, and these films never try to tell you otherwise. Yes, everyone will die. Yes, the deaths will be creative and disgusting. Yes, the quality of acting will be sacrificed for some of the more expensive splatter effects. For those of us who understand what the series is all about, *Final Destination 5* is a triumph. It's gory, wickedly funny, and a notable improvement on previous sequels. Not to mention the fact that Tony “Candyman” Todd gets a beefed-up role. For once, the 3D is actually a big help, with some of the best in-your-face effects I've seen. As for non-fans, I can't say *Final Destination 5* has much to offer. You have to embrace the absurdity and the mission statement before you can fully appreciate death by laser eye surgery. (1:32) *1000 Van Ness*. (Peitzman)

**Friends With Benefits** (1:44) *Sundance Kabuki*.

**The Future** (1:31) *Shattuck*.

**Glee: The 3D Concert Movie** (1:30) *1000 Van Ness*.

**The Guard** (1:36) *Embarcadero*, *Shattuck*, *Sundance Kabuki*.

**Harry Potter and the Deathly Hallows Part 2** (2:10) *Empire*, *1000 Van Ness*, *Sundance Kabuki*.

**The Help** It's tough to stitch ‘n’ bitch ‘n’ moan in the face of such heart-felt female bonding, even after you brush away the tears away and wonder why the so-called help's stories needed to be cobbled with those of the creamy-skinned daughters of privilege that employed them. *The Help* purports to be the tale of the 1960s African American maids hired by a bourgeois segment of Southern womanhood — resourceful hard-workers like Aibileen (Viola Davis) and Minny (Octavia Spencer) raise their employers' daughters, filling them with pride and strength if they do their job well, while missing out on their own kids' childhood. Then those daughters

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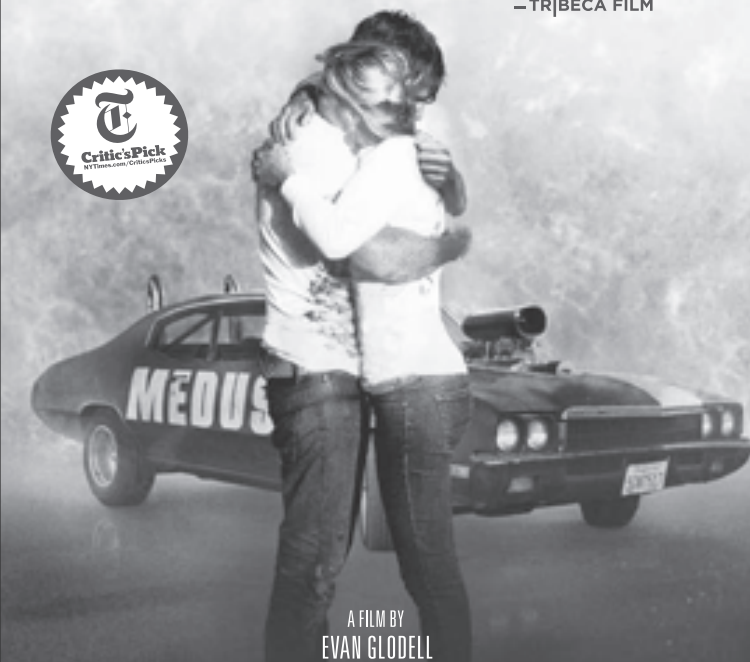
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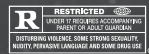


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CONT>>

turn around and hurt their caretakers, often treating them little better than the slaves their families once owned. Hinging on a self-hatred that devalues the nurturing, housekeeping skills that were considered women's birthright, this unending ugly, heartbreaking story of the everyday injustices spells separate-and-unequal bathrooms for the family and their help when it comes to certain sniping queen bees like Hilly (Bryce Dallas Howard). But the times they are a-changing, and the help get an assist from ugly duckling of a writer Skeeter (Emma Stone, playing against type, sort of, with fizzy hair), who risks social ostracism to get the housekeepers' experiences down on paper, amid the Junior League gossip girls and the seismic shifts coming in the civil rights-era South. Based on the best-seller by Kathryn Stockett, *The Help* hitches the fortunes of two forces together — the African American women who are trying to survive and find respect, and the white women who have to define themselves as more than dependent breeders — under the banner of a feel-good weepie, though not without its guilty shadings, from the way the pale-faced ladies already have a jump, in so many ways, on their African American sisters to the Keane-eyed meekness of Davis' Aibileen to *The Help*'s most memorable performances, which are also tellingly throwback (Howard's stinging hornet of a Southern belle and Jessica Chastain's white-trash bimbo-with-a-heart-of-gold). (2:17) *Balboa, California, Empire, 1000 Van Ness, Presidio, SF Center, Sundance Kabuki.* (Chun) **Horrible Bosses** (1:33) *1000 Van Ness.*

» **Magic Trip** (1:47) *Lumiere.*

**Midnight in Paris** (1:34) *Albany, Embarcadero, 1000 Van Ness, Piedmont, Sundance Kabuki.*

» **My Perestroika** (1:27) *Balboa.*

» **The Names of Love** (1:42) *Clay, Piedmont, Shattuck, Smith Rafael.*

» **Point Blank** (1:24) *Embarcadero.*

» **Rise of the Planet of the Apes** (1:50) *Empire, 1000 Van Ness, Presidio, SF Center, Sundance Kabuki.*

» **Salvation Boulevard** (1:35) *Opera Plaza, Shattuck.*

**Sarah's Key** (1:42) *Albany, Embarcadero, Piedmont.*

**Sex and Zen: Extreme Ecstasy** (2:09) *Four Star.*

**30 Minutes or Less** In some ways, *30 Minutes or Less* is reminiscent of 2008's *Pineapple Express*: both are stoner action comedies about normal people shoved into high-stakes criminal activity. But while *Pineapple Express* was an exciting addition to the genre, *30 Minutes or Less* is a flimsy 80-minute diversion that still feels like a waste of time. Jesse Eisenberg plays Nick, a pizza delivery boy who is forced to rob a bank after two would-be criminals strap a bomb to his chest. Strangely, Eisenberg was more charming as Mark Zuckerberg in *The Social Network* (2010) — and his buddy Chet (Aziz Ansari) doesn't exactly up the likability factor. There's actually the potential for an interesting story here: something darker seems appropriate, given that *30 Minutes or Less* was inspired by a true story with a very unhappy ending. But the film completely fumbles, delivering an action comedy that's neither tense nor funny. That means the pizza's free, right? (1:29) *1000 Van Ness, Presidio, SF Center, Shattuck.* (Peitzman)

**The Tree of Life** (2:18) *California, Lumiere.*

» **The Trip** (1:52) *Bridge, Shattuck.*

» **Vigilante Vigilante** Eschewing any pretense of objectivity and adopting a civic-journalism approach, Bay Area director Max Good and producer Nathan Wollman exhaustively explore the issues at stake in the current graffiti and street art scene by focusing on some unexpected, once-hidden antagonists: the so-called buffers, graffiti abatement advocates, and self-styled vigilantes who obsessively paint over graffiti in cities like Los Angeles (Joe Connolly) and New Orleans (Fred Radtke). Good wraps his interviews with well-known street artists like Shepard Fairey, cultural critics such as Stefano Bloch, and graf advocates a la SF author Steve Rotman around his central pursuit: he's trying to uncover the identity of the Silver Buff, the mysterious figure who has splashed silver over artwork and tags in Berkeley for more than a decade. After

CONTINUES ON PAGE 47 >>



GUILLERMO DEL TORO

PRESENTS

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capturing the Buff on camera in the wee hours of the morn, the documentarian get his story — it's Jim Sharp, a stubborn preservationist intent on "beautifying" the blight, tearing down street posters, picking up trash, and covering over what he sees as vandalism, even if he has to damage the property he claims to be cleaning up. In a witty twist on if-you-can't-beat-'em-join-'em, Good and Wollman ratchet their tale up a notch when they follow Sharp with colorful paint of their own, brilliantly driving home an appeal for freedom of expression and a reclamation of public space. (1:26) *Roxie*. (Chun)  
**The Whistleblower** (1:58) *Embarcadero, Shattuck, Smith Rafael. SFBG*



Jason Momoa plays the title role in *Conan the Barbarian*, out Fri/19. | PHOTO BY SIMON VARSANO

The following is contact information for Bay Area first-run theaters. Please go to [sfbg.com](http://sfbg.com) for a complete list of showtimes.

- Balboa** 38th Ave/Balboa. 221-8184, [www.balboaamovies.com](http://www.balboaamovies.com).  
**Bridge** Geary/Blake. 267-4893.  
**Century Plaza** Noor off El Camino, South SF. (650) 742-9200.  
**Century 20** Junipero Serra/John Daly, Daly City. (650) 994-7469.  
**Clay** Fillmore/Clay. 267-4893.  
**Embarcadero Center Cinema 1** Embarcadero Center, promenade level. 267-4893.  
**Empire** West Portal/Vicente. 661-2539.  
**Four Star** Clement/23rd Ave. 666-3488.  
**Kabuki Cinema** Post/Fillmore. 929-4650.  
**Lumiere** California/Polk. 267-4893.  
**Marina Theatre** 2149 Chestnut. [www.Intsf.com/marina\\_theatre](http://www.Intsf.com/marina_theatre)  
**Metreon** Fourth St/Mission. 1-800-FANDANGO.  
**Metro** Union/Webster. 931-1685.  
**1000 Van Ness** 1000 Van Ness. 1-800-231-3307.  
**Opera Plaza** Van Ness/Golden Gate. 267-4893.  
**Presidio** 2340 Chestnut. 776-2388.  
**SF Centre** Mission between Fourth and Fifth sts. 538-8422.  
**Stonestown** 19th Ave/Winston. 221-8182.  
**Vogue** Sacramento/Presidio. 221-8183.

- OAKLAND**  
**Grand Lake** 3200 Grand, Oakl. (510) 452-3556.  
**Jack London Stadium** 100 Washington, Jack London Square, Oakl. (510) 433-1320.  
**Piedmont** Piedmont/41st St, Oakl. (510) 464-5980.

- BERKELEY AREA**  
**Albany** 1115 Solano, Albany. (510) 464-5980.  
**AMC Bay Street 16** 5614 Shellmound, Emeryville. (510) 457-4262.  
**California** Kittredge/Shattuck, Berk. (510) 464-5980.  
**Cerrito** 10070 San Pablo, El Cerrito. (510) 972-9102.  
**Emery Bay** 6330 Christie, Emeryville. (510) 420-0107.  
**Rialto Cinemas Elmwood** 2966 College Ave. at Ashby, Berk. (510) 433-9730.  
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## rep clock

Schedules are for Wed/17–Tues/23 except where noted. Director and year are given when available. Double features are marked with a •. All times are p.m. unless otherwise specified.

**ARTISTS’ TELEVISION ACCESS** 992 Valencia, SF; www.atasite.org. \$10. Face of a Stranger (Michalak, 1977), Fri, 8.

**BALBOA** 3620 Balboa, SF; www.balboamovies.com. \$17.50-20. “Opera and Ballet at the Balboa:” **Macbeth**, from the Royal Opera house, London, Wed, 7:30; **Swan Lake**, from the Bolshoi Ballet, Moscow, Sat-Sun, 10am.

**CASTRO** 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$7.50-13. “Viva Pedro:” •**Bad Education** (Almodóvar, 2004), Wed, 2:50, 7, and **Law of Desire** (Almodóvar, 1987), Wed, 2:45, 7; •**Talk to Her** (Almodóvar,

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*The Arbor*, an experimental documentary about the late British playwright Andrea Dunbar, opens Fri/19 at the Roxie.

COURTESY OF THE SF FILM SOCIETY

2002), Thurs, 2:45, 7, and **All About My Mother** (Almodóvar, 1999), Thurs, 4:55, 9:10; •**The Flower of My Secret** (Almodóvar, 1995), Fri, 3:05, 7, and **Women on the Verge of a Nervous Breakdown** (Almodóvar, 1988), Fri, 5, 8:55. “SF Sketchfest presents: 25th Anniversary Celebration: **Labyrinth** (Henson, 1986), Sat, 5. This event, featuring Jim Henson Company puppeteers in person, \$15 at www.sfsketchfest.com. “SF Sketchfest: Rifftrax Presents:” “Night of the Shorts II: Electric Riffaloo,” Sat, 8:30. This event, \$25 at www.sfsketchfest.com. •**2001: A Space Odyssey** (Kubrick, 1968), Sun, 2, 7, and **2010: The Year We Make Contact** (Hyams, 1984), Sun, 4:35, 9:35.

“CENTER STREET SUMMER CINEMA” 2219 Center, Berk; (510) 548-5335, www.downtownberkeley.org. Free (bring your own chair, or \$5 to rent a chair). **Raiders of the Lost Ark** (Spielberg, 1981), Sat, 7:30.

**CHRISTOPHER B. SMITH RAFAEL FILM CENTER** 1118 Fourth St, San Rafael; (415) 454-1222, www.caflm.org. \$10.25. **Crime After Crime** (Potash, 2011), call for dates and times. **The Names of Love** (Leclerc, 2010), call for dates and times. **The Whistleblower** (Kondracki, 2010), call for dates and times. **Senna** (Kapadia, 2011), Aug 19-25, call for times.

“FILM NIGHT IN THE PARK” This week: Creek Park, 451 Sir Francis Drake, San Anselmo; (415) 272-2756, www.filmnight.org. Donations accepted. **Cinema Paradiso** (Tornatore, 1988), Fri, 8; **To Kill a Mockingbird** (Mulligan, 1962), Sat, 8.

**JACK LONDON SQUARE** 66 Franklin, Oakl; www.jacklondonsquare.com. Free. “Waterfront Flicks:” **Dinner for Schmucks** (Roach, 2010), Thurs, sunset.

**PACIFIC FILM ARCHIVE** 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. \$5.50-9.50. **The Makioka Sisters** (Ichikawa, 1983), Wed, 7. “Bernardo Bertolucci: In Search of Mystery:” **The Dreamers** (2003), Thurs, 7. “Hands Up: Essential Skolimowski:” **Essential Killing** (2010), Fri, 7 and Sat, 9; **Moonlighting** (1982), Fri, 8:45. “Japanese Divas:” **Late Autumn** (Ozu, 1960), Sat, 6:30. “The Timeless Cinema of Marcel Pagnol:” **Fanny** (Allégret, 1932), Sun, 5.

**PIEDMONT** 4186 Piedmont, Oakl; www.landm-artheatres.com. \$8. **The Room** (Wiseau, 2003), Sat, midnight.

**ROXIE** 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$5-9.75. **Jay Reatard: Better Than Something** (Hammond and Markiewicz, 2011), Wed, 7:30, 9:30. **Vigilante Vigilante** (Good, 2011), Wed-Thurs, 7, 8:45. **The Arbor** (Barnard, 2010), Aug 19-25, 7, 9 (also Sat, 5). “Atheist Film Festival,” Sun, 11am. Single films, \$12; fest pass, \$20; more info at www.sfatheistfilmfestival.org. **Rita, Sue, and Bob Too!** (Clarke, 1986), Mon, 9:30.

**YERBA BUENA CENTER FOR THE ARTS** 701 Mission, SF; (415) 978-2787, www.ybca.org. Free. “Smut Capital of America: San Francisco’s Sex Cinema Revolution:” “Wildcard Film Night,” Thurs, 7:30. Film title TBA. **SFBG**

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ABANDONMENT OF FICTITIOUS BUSINESS NAME STATEMENT

The registrant listed below have abandoned the use of the fictitious business name **Daly's Dive Bar & Grill, Buck Tavern**, 1655 Market St San Francisco, CA 94103. The fictitious business name was filed in the County of San Francisco under File# 0332559 on: 1/10/11. NAME AND ADDRESS OF REGISTRANTS (as shown on previous statement): 1655 Market Street Inc CA 1346 Stevenson St B-301 San Francisco, CA 94103. This business was conducted by a corporation. Signed Christopher Daly. Dated: 7/12/11. Jeanette Yu, Deputy County Clerk. **#113423. August 3, 10, 17 and 24, 2011**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0336845-00 The following person is doing business as **The Buck**, 1655 Market St San Francisco, CA 94103. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Christopher Daly. This statement was filed by Jeanette Yu on July 12, 2011. **#113424. August 3, 10, 17 and 24, 2011**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0336925-00 The following person is doing business as **SF Dental**, 800 Santiago St Ste B San Francisco, CA 94116. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 7/15/2011. Signed Aron Kivel. This statement was filed by Jennifer Wong on July 15, 2011. **#113416. July 27, August 3, 10 and 17, 2011**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0336949-00 The following person is doing business as **Linda's Deli and Liquor**, 1026 Taraval St San Francisco, CA 94116. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 7/15/2011. Signed Linda Senocak. This statement was filed by Mariedyne L. Argente on July 15, 2011. **#113415. July 27, August 3, 10 and 17, 2011**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0336963-00 The following person is doing business as **City Dogs**, 177 Brannan St San Francisco, CA 94107. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 7/1/2011. Signed Bernadette Machado. This statement was filed by Jennifer Wong on July 18, 2011. **#113422. August 3, 10, 17 and 24, 2011**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0336998-00 The following person is doing business as **Giacomo-Modern Furniture**, 436 Clementina Street, San Francisco, CA 94103. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 7/15/2011. Signed Afamefuna Odwe. This statement was filed by Melissa Ortiz on July 29, 2011. **L#113430. August 17, 24, 31 and September 7, 2011**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0337164-00 The following person is doing business as **Dulcinea Bakeshop**, 1356 45th Ave San Francisco, CA 94122. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 1/1/2011. Signed PeiYee Woo. This statement was filed by Magdalena Zevallos on July 27, 2011. **#113423. August 3, 10, 17 and 24, 2011**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0337177-00 The following person is doing business as **1. Nakamura Graphics, 2. Hako Productions**, 1000 Sansome St Ste B3 San Francisco, CA 94111. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 1/1/1997. Signed Catherine Nakamura. This statement was filed by Jennifer Wong on July 27, 2011. **#113421. August 3, 10, 17 and 24, 2011**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0337227-00 The following person is doing business as **Spiegelman Life Sciences**, 1459 18th St PMB 309 San Francisco, CA 94107. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 2/1/11. Signed Laura O. Spiegelman. This statement was filed by Melissa Ortiz on July 29, 2011. **#113425. August 3, 10, 17 and 24, 2011**

FICTITIOUS BUSINESS NAME STATEMENT

FILE NO. A-0337359-00 The following person is doing business as **L2 Instruction**, 1739 Pine Street, San Francisco, CA 94109. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Nicole S. Biewenga. This statement was filed by Jeanette Yu on August 3rd, 2011. **L#113431. August 17, 24, 31 and September 7, 2011**

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE

Date of Filing Application: **August 1, 2011**. To Whom It May Concern: The name of the applicant is: **Eddy Sosa**. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 3839 Mission Street, San Francisco, CA 94110-5831. Type of License Applied for: **41 - ON-SALE BEER AND WINE - EATING PLACE. Publication dates: August 17, 2011 L#113428**

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES

Date of Filing Application: **July 15, 2011**. To Whom It May Concern: The name of the applicant is: **Galette LLC**. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 88 Hardie Pl San Francisco, CA 94108-4501. Type of License Applied for: **41 - ON-SALE BEER AND WINE - EATING PLACE. Publication dates: August 3, 10 and 17, 2011 L#113426**

ORDER FOR PUBLICATION OF SUMMONS.

CASE NUMBER **FMS-11-386191** Petitioner: Li Ying Deng Respondent: Ming An Pan Upon reading and filing the evidence consisting of a declaration as provided in Section 415.50 CCP by Petitioner Li Ying Deng, and it satisfactorily appearing therefrom that the Respondent Ming An Pan, cannot be served with reasonable diligence in any other manner specified in Article 3, Chapter 4, Title 5 of the Code of Civil Procedure, and it also appearing from the verified complaint or petition that a good cause of action exists in this action in favor of the Petitioner, therein and against the Respondent, and that the said Respondent Ming An Pan, is a necessary and proper party to the action.

NOW, on motion of Li Ying Deng Pro Per or Attorney (s) for the, Petitioner, IT IS ORDERED that the service of said summons in this action be made upon said Respondent by publication thereof in Bay Guardian a newspaper of general circulation published at San Francisco, California, hereby designated as the newspaper most likely to give notice to said Respondent; that said publication be made at least once a week for four successive weeks. IT IS FURTHER ORDERED that a copy of said summons or citation and of said complaint or petition in this action be forthwith deposited in the United States Post Office, postpaid, directed to said Respondent, if his/her address is ascertained before expiration of the time prescribed for the publication of this summons and a declaration of this mailing or the fact that the address was not ascertained be filed at the expiration of the time prescribed for the publication. On the fourth week of publication, 28 days after the first publication is made, the Court shall acquire jurisdiction over said Respondent. Endorsed FILED San Francisco County Superior Court on July 26, 2011 by Frances Yakota, Clerk, signed by Patrick J. Mahoney, Judge of the Superior Court. **#113420. August 3, 10, 17 and 24, 2011**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME

CASE NUMBER: CNC-11-547912. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION of Shawn Evelyn Sawyer for change of name. TO ALL INTERESTED PERSONS: Petitioner **Shawn Evelyn Sawyer** filed a petition with this court for a decree changing names as follows: Present Name: Shawn Evelyn Sawyer. Proposed Name: **Shawna Sawyer**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: September 27, 2011. Time: 9:00 AM room - 514. Signed by Ellen Chaitin, Presiding Judge on July 19, 2011. Endorsed Filed San Francisco County Superior Court on July 19, 2011 by Param Natt, Deputy Clerk. **Publication dates: August 3, 10, 17 and 24, 2011. L#113419**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME

CASE NUMBER: CNC-11-547977. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION of Anna Sophia Castillo for change of name. TO ALL INTERESTED PERSONS: Petitioner **Anna Sophia Castillo** filed a petition with this court for a decree changing names as follows: Present Name: Anna Sophia Castillo. Proposed Name: **Anna Sofia Castillo**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: October 20, 2011. Time: 9:00 AM room - 514. Signed by Ellen Chaitin, Presiding Judge on August 9, 2011. Endorsed Filed San Francisco County Superior Court on August 9, 2011 by Param Natt, Deputy Clerk. **Publication dates: August 17, 24, 31st and September 7th 2011. L#113429**

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